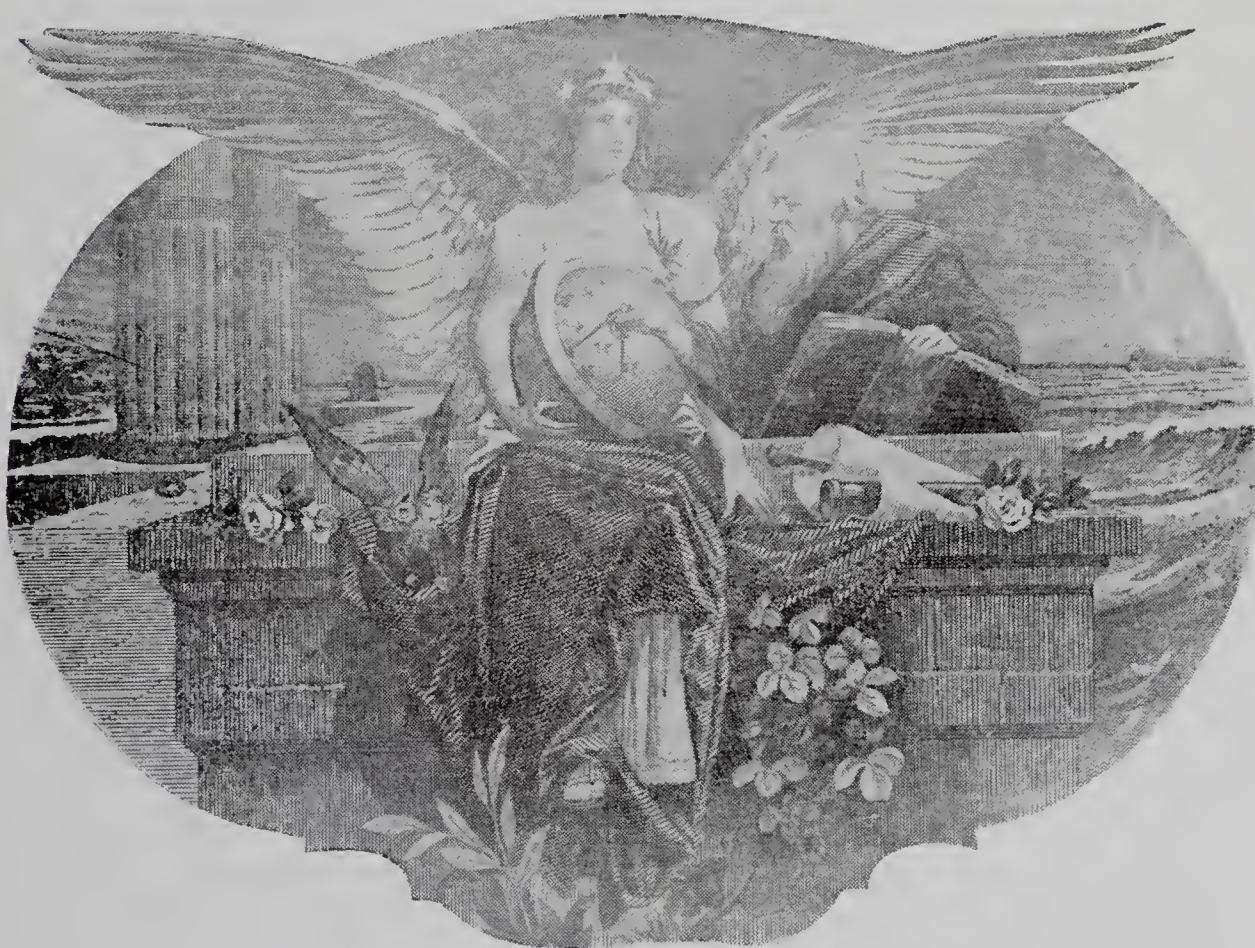


Vol. 19 No. 3, 1962

Whole No. 75

The Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



See "Ferdinand Schirnböck, Engraver", page 99

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

Vol. 19, No. 3

1962

Whole No. 75

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DAVID LIDMAN, 390 West End Ave., New York 24, N. Y.

GEORGE W. CALDWELL, *Foreign Editor*.....5512 Hadfield Street, Philadelphia 43, Pa.

C. M. JEPHCOTT, Ph.D., *B. N. A. Editor*, 323 Rosemary Road, Toronto 10, Ont., Canada

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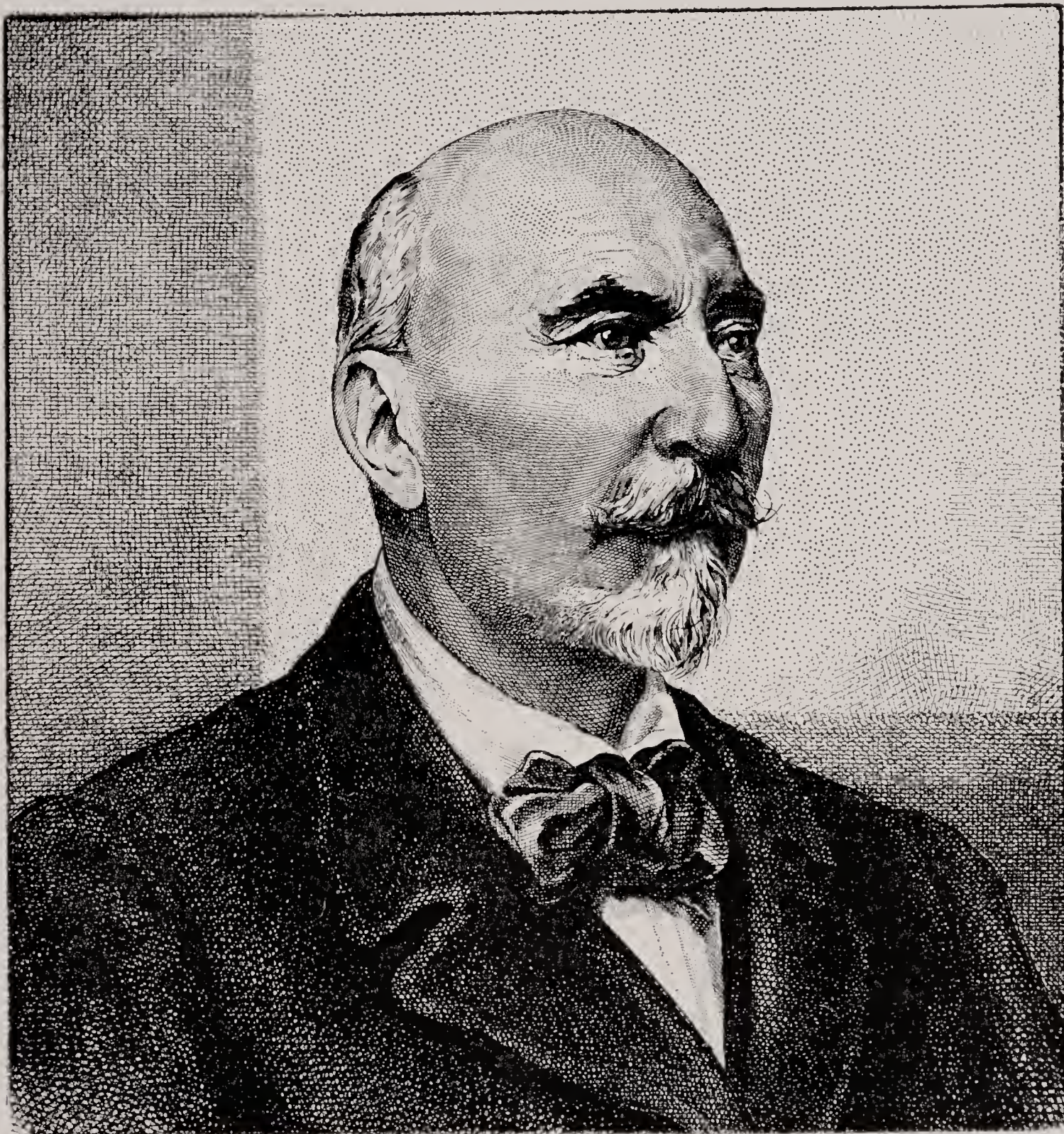
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Ferdinand Schirnbock, Engraver



Ferdinand Schirnbock 1859-1930

Master Engraver of the Staatsdruckerei, Vienna (Engraved by Franke)

By A. P. Bantham

Should a "Hall of Fame" ever be established to honor the designers and engravers of postage stamps, among the first names for consideration would be that of Ferdinand Schirnbock of Vienna, the master engraver of the Staatsdruckerei during the first three decades of this century. But he was more than a great artist and craftsman, he was also a great teacher, who surrounded himself with young men of outstanding ability and imparted to them a touch of his genius. Now, thirty odd years after his death, Austrian stamps are among the finest examples of their kind being produced, truly miniature works of art.

References have been increasing of late to Schirnbock and to the work of the Government Printing Office. More than twenty years have elapsed since this writer attempted to assemble the known facts about his life and works, and which were printed in instal-

ments in *Mekeel's Weekly Stamp News*, so perhaps it is time for another go-round, bringing material to date and inviting additions and corrections from those who may have access to other sources of information.

The name "F. Schirnböck" appears, in one place or another, in stamp collections all over the World. Not all of his work was so inscribed, but up to the time of his death in 1930 he had engraved or designed more than 150 dies of stamps issued by at least seventeen countries. They were used on more than 600 different stamps, if we include overprints, as for example, those of the early issues of Yugoslavia on Bosnia. The fame of the Staatsdruckerei was such as to bring commissions from a number of foreign governments, and a complete showing of Schirnböck's work is a collection in itself.

Early Life

Schirnböck was born August 27, 1859, in Oberhollabrun, in Lower Austria. Today it is known as Hollabrun, a town of 7,000 population thirty-two miles north of Vienna in the "Wine Quarter", on one of the roads to Prague. It is a pleasant place that has changed little since he knew it; his birthplace is still standing on the left of the highway as one approaches from the South.

[When the writer and his wife visited there in 1957 we learned that it is no longer occupied by any member of the family, but we were referred to a niece who lived in the village.]

[We spent a delightful two hours with the niece and her son, enjoying afternoon coffee in the walled, tree-shaded garden. With the aid of an interpreter we heard much about their distinguished relative, and were shown examples of his artistry in engraving and other media. Several years prior to this, through the good offices of Mrs. Eva Fuchs of Vienna, we had had confirmed much of our biographical information from other members of the family.]

At the age of nineteen Schirnböck entered the Vienna Professional School for study under F. Laufberger. Completing his work there in 1880, he spent the following six years in further study under L. Jacoby and J. Sonnenleiter at the special school for engravers of the Vienna Academy. Thus it was, in 1886, at the age of twenty-seven, he became a full-fledged engraver in his own right, thoroughly trained by men who were considered among the best of the period. In that same year he was chosen to accompany the archeologist Benndorf as an artist during the latter's excavations at Siebenburgen.

In Argentina

The following year he went to Buenos Aires as an engraver for the newly established South American Bank Note Company. Here he remained for five years. During that time he is said to have engraved all, or nearly all, of the vignettes for the stamps of Argentina, beginning with the 1888-89 issue (Scott's A 41-46). The half-centavo, depicting General Justo Jose de Urquiza, was as far as we know, his first venture into the field of postage stamps engraving.

In 1890 another portrait series appeared (Scott's A48-55), followed in 1891 and 1892 by five more denominations augmenting those of the previous issue; all of them by Schirnböck. His great ability was already apparent, especially in a study of the proofs which have come down to us. Most of these are color trials on cardboard, although there are a few on hard-surfaced paper, with and without gum.

At this point it might be well to warn readers that crude "reprints" of proofs of these issues are in circulation. They can be readily identified by the soft white paper on which they are printed. Hundreds of varieties, supposedly color proofs, were printed on the Continent some years ago, and assembled for sale. They may have a nominal value as curiosities.

Schirnböck's growing reputation was enhanced by the appearance, in 1892, of his finely-engraved Columbus Commemorative Issue for Argentina, done after the painting by de Martino. There were two denominations, and the story of their first day sale, as recounted by a source which has eluded me at this writing, is worth a short digression.

ESTAMPILLA CONMEMORATIVA

DEL

IV CENTENARIO DEL DESCUBRIMIENTO DE AMÉRICA

BUENOS AIRES, Setiembre 12 de 1892.

Conmemorándose el día 12 de Octubre próximo el IV Centenario del descubrimiento de América, hecho que tan trascendental importancia ha tenido para la humanidad;

*El Director General de Correos
y Telégrafos de la República
Argentina—*

RESUELVE:

ARTÍCULO 1º El día 12 de Octubre del corriente año, se dará á circulación en toda la República, un tipo único de estampillas de dos valores, destinado á conmemorar el IV Centenario del descubrimiento de América.

ARTÍCULO 2º La correspondencia que en ese día se deposite en las oficinas, podrá ser franqueada con las estampillas que expresa el artículo anterior.

ARTÍCULO 3º Las estampillas serán del valor de dos y cinco centavos. Llevarán en el centro las tres carabelas de la expedición de Colón, en momento de percibirse la tierra. En el marco superior, tendrán inscripta la palabra «República Argentina». En la parte lateral izquierda la fecha «12 de Octubre de 1492» y en

la derecha «12 de Octubre de 1892», cerrando el marco con la palabra «centavos», en la parte inferior, en cada uno de cuyos ángulos, se expresa el valor de las estampillas. La impresión será en tinta azul, de dos distintos matices.

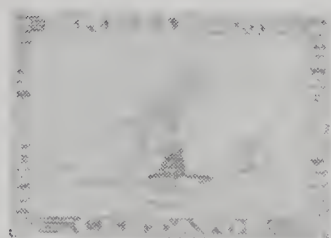
ARTÍCULO 4º La Sección Administrativa adoptará las medidas necesarias para la aplicación de esta resolución y la incineración de los sellos sobrantes, de acuerdo con las instrucciones que tiene recibidas.

ARTÍCULO 5º Diríjase nota al exímio artista señor Eduardo De Martino, agradeciéndole el modelo con que se ha servido contribuir á la impresión de la estampilla de Colón, y á los Sres. Miembros de la Comisión de Valores, Dres. José Marcó del Pont, Norberto R. Fresco y Julio Carrié, por la inteligente y eficaz cooperación que con este motivo han prestado, una vez más, á la Administración.

ARTÍCULO 6º Dése cuenta, tómese razón publíquese y archívese.

C. CARLES.

Pedro N. Eliçagaray.
Secretario General.



Official post office announcement of the Argentina Columbus Centennial Issue Prepared by the South American Bank Note Company, with proof of the forthcoming stamp in color. (2 centavos in green; 5 centavos—shown here—in blue).

Columbus Issue

Rumor had it that the issue was limited to 400,000 sets, and was to be on sale for one day only. On that day lines of people began forming in front of the post office at Buenos Aires at 5 A. M., and by 7:30 A. M. they had broken down the doors and were running amuck in the lobby. The distressed postal authorities opened fourteen windows for the sale of the stamps, which were limited to one sheet to a customer. This proved only slightly effective, as many of those who completed their purchases rushed to the rear of the lines and became repeats.

Long before this the police had been called in an effort to maintain order, but they were powerless. The allotment was cut to ten stamps to a customer, but even then the supplies were exhausted by 2:30 P. M., to the relief, no doubt, of the postal clerks. The lucky buyers found a ready market, selling them for \$1 per set and making about 1500% profit on a quick turnover. It is hardly necessary to add that this violence and subsequent speculation did not reflect adversely on the fine workmanship of the stamps themselves, or their appropriateness.

The 1892-95 issue (A63-65), which consisted of three dies, was also done by Schirnböck. All in all, he engraved the vignettes for at least twenty-two stamps for Argentina, together with a 90 centavos and a 10 pesos intended for the 1891 series, but never issued, and there may have been others.



Portrait of unknown dignitary for 50 peso value of the 1891 Issue of Argentina. (Not accepted).

Other Works

There is strong reason to believe that Schirnböck engraved the die (A18) for the 1899 issue of Bolivia, a portrait of Antonio Jose de Sucre. There is a possibility that he engraved for Paraguay the die (A25) for the 1900 issue, which was a seal of the Treasury, and (also in the realm of speculation) is the view of the Capitol at Asuncion (A37) of the 1906-10 series, and the 1911 (A39) die, "The Republic"



Die proof of engraving by Schirnböck for the South American Bank Note Company exhibit at the World's Columbian Exposition at Chicago.

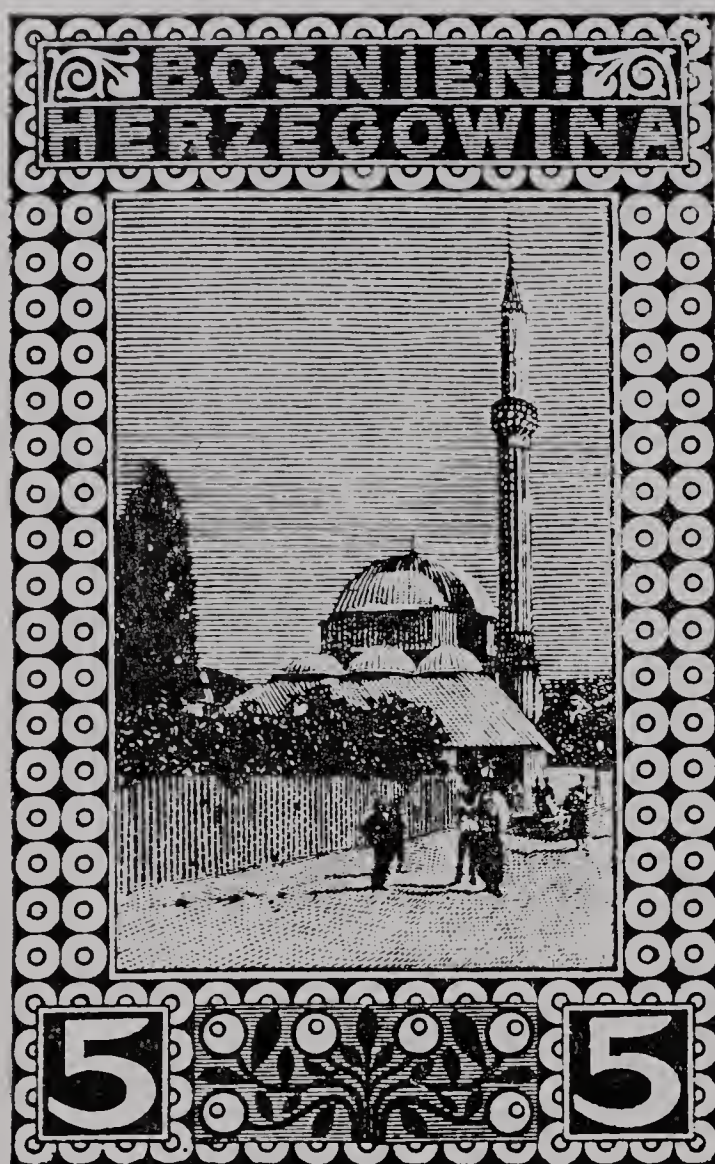
August Dietz Sr., who was an admirer of Schirnböck, showed me an unfinished essay intended for Uruguay, circa 1891, which was later seen with the denomination "5 centavos" inserted. The 1908 Independence issue, showing the cruiser "Montevideo" (A87), the 1909 Port of Montevideo commemorative (A88), the 1910 regular issue, depicting a centaur (A89), and the die for the South American Postal Congress of 1911 (A92), were done by the South American Bank Note Company. If Schirnböck did not have a hand in the engraving it is obvious that those who followed him had learned some of his techniques.

During his stay in Argentina he engraved bank notes, as well as portraits of national dignitaries, proofs of the latter having come down to us. He was a prodigious worker, but perhaps the most astonishing feature of this period was the high degree of competence he had achieved at this comparatively early age. He was about twenty-eight when he began his association with the South American Bank Note Company. The art of engraving was already well established, but comparatively few of the best men had done much in the way of miniatures. The possibilities of the postage stamp as an art medium were yet to be recognized and Schirnböck, therefore was one of the pioneers.

Schirnböck's only known connection with the United States came at this period in his life. It will be a surprise to those who collect his works to learn that he received recognition at the World's Columbian Exposition at Chicago. Mrs. Virginia C. Meredith, chairman of the Committee on Awards of the Board of Lady Managers, on March 22, 1895, wrote "Mr. Fernando Schirnböck", enclosing a "Diploma of Honorable Mention" to which "you are entitled under a resolution of the Congress of the United States, directing that such a Diploma be conferred upon those who assisted in an important way in the production and perfection of an exhibit which received an award in the Columbian Exposition. This action was not taken by Congress until after the close of the Exposition." The exhibit to which reference was made was sponsored by the South American Bank Note Company.

Return to Vienna

He returned to his native country by way of Lisbon in 1893, where he lived a year engraving bank notes, before moving on to Vienna where he was to remain until his death.



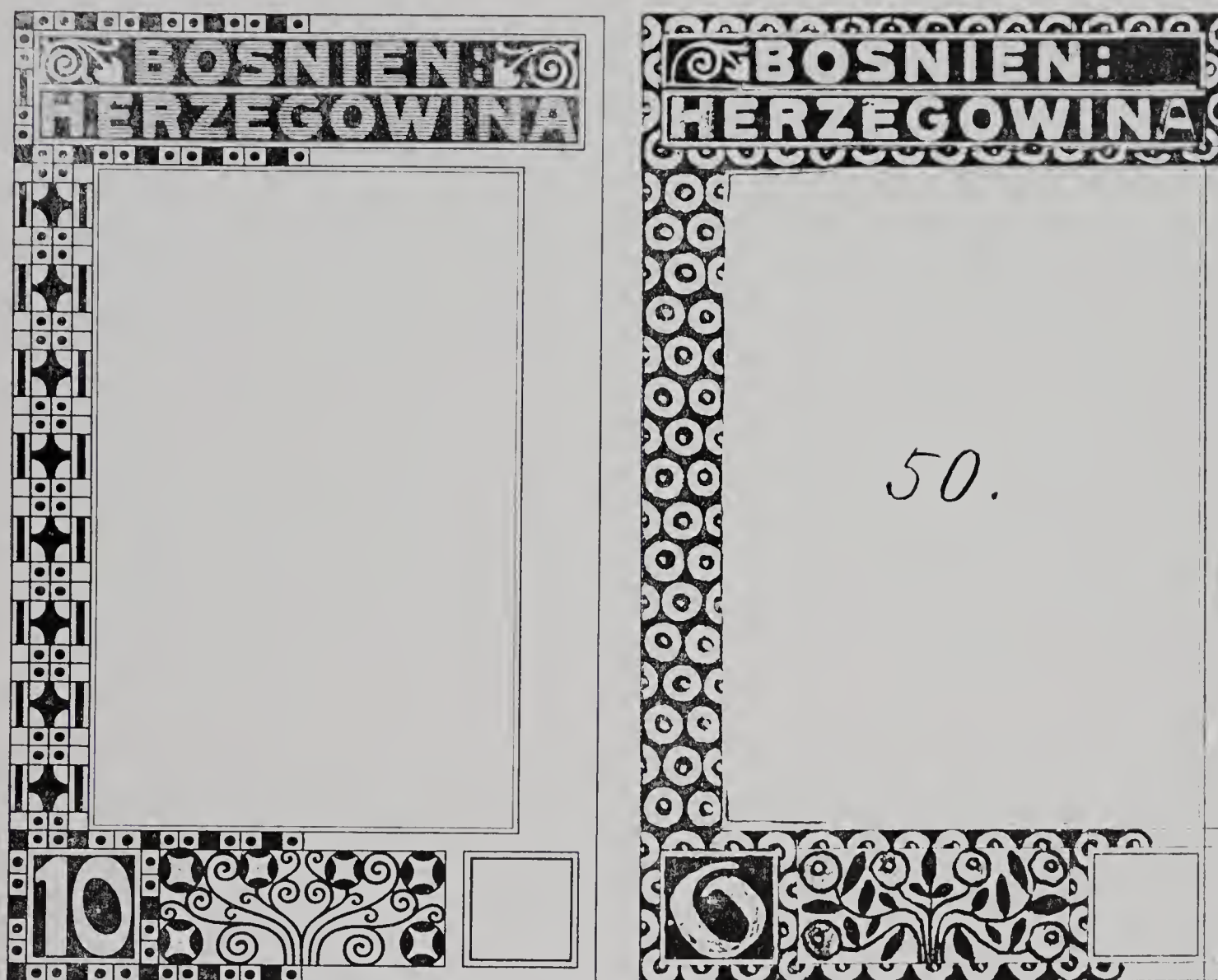
Bosnian postal stationery of 1906, Vignettes by Schirnböck: 5h dark green, 10h carmine rose on cream-colored cards.

Two years later, with the aid of a “subsidy” from Emperor Franz Joseph, who like most of the Habsburgs was a staunch patron of the arts, he completed an engraving on copper of De Fregger’s painting entitled “Delivery of Imperialistic Gifts to Andreas Hofer in the Palace at Innsbruck”. It was an immediate sensation, and an important milestone in his career. It gained him contracts with the Court, the postal officials and important men in the Government Printing Office, the Staatsdruckerei, with which he shortly became identified. During this time, and later, he undertook private commissions, usually portraits, prints of which are in existence, some in the author’s collection, and others which he saw in Hollabrun.

His first ten years of work for the Government printers seem to have been devoted to bank note engraving. Postage stamps of the day usually bore effigies of the reigning monarch, one of which, with suitable minor changes, was sufficient for an entire series. They remained in circulation until the Grim Reaper or political misfortune caught up with the subject. A series could last a long time, hence an engraver’s opportunities for gainful employment in this field were somewhat limited. Schirnböck was to help to change all that.

Bosnia 1906

About 1905 the Austrian government, perhaps wishing to appease the somewhat turbulent inhabitants of its newly annexed territories of Bosnia and Herzegovina, or to encourage the tourist business, or both, authorized an issue of pictorial stamps. The designer was to be the renowned Koloman Moser, and the engraving of the vignettes was entrusted to a man whose reputation was growing, but still largely confined to those who



Pen and Ink Border Designs for Bosnian Postal Cards of 1906. Left, when completed, this became the border for the 5h. Right, border design for the 10h (not accepted).

had knowledge of this medium: one Ferdinand Schirnböck. It was the beginning of a long and enriching association of the two men, ended only by Moser's death.

When the issue appeared the following year, its effect on stamp production was not immediate, although it was lasting. It is in retrospect that it becomes important. Scenery, up to this time, had not been used to any extent as a subject for stamp design. True, Tasmania had come up with an attractive set as far back as 1899, and there had been a few other attempts elsewhere. But here was a long series, beautifully designed and executed, which established a new high standard for production in all its phases.

The 1906 issue incidentally was subject to a wide variety of perforations. Those who are interested are referred to a fine well-illustrated article in the February 1962 issue of *The American Philatelist*, by L. J. Howe, with reference to W. E. Waste and E. C. Colman, all experts in the field of Bosnia. In this group also should be mentioned John Connor of New York, and there are others who have devoted themselves to solid research on this country.

It deserved a better contemporaneous response than it received, particularly in the United States. As the years went by, the lower values became packet material, and found their way into juvenile collections. Today there are old-timers who remember them nostalgically, because they brightened many an album page.

Fortunately for Schirnböck, it met with favor where it counted most, and when the time came to plan for an issue to commemorate the sixtieth year of the Emperor's reign, 1908, the team of Moser and Schirnböck was selected to do the designing and engraving, respectively. Fifteen dies were prepared, thirteen of them portraits. The nine lower values depicting members of the Habsburg family were typographed, the higher ones recess printed.

O. L. Harvey, the authority on stamp designs and engraving, writing in *Stamps*²

October 27, 1956, paid tribute to Schirnböck for his versatility, being equally proficient in both relief and recess engraving. The techniques are quite different, and Harvey uses this Jubilee Issue to prove his point. He compares him with Joubert, who, he says "shows a fineness and delicacy of lines which few have since been able to achieve", and then adds "But the quality of his work is, in my opinion, exceeded by that grand old man of Austrian engraving, Ferdinand Schirnböck."

The set was reissued in 1910 with panels added at the top and bottom reading "1830" and "1910", to celebrate Franz Joseph's eightieth birthday. Adaptations of A25 and A33 were used in the Austrian post offices in Crete in 1908, and in 1913-15 (A5, 6.) The same types were used in the same years in Austrian post offices in the Turkish Empire (A16, 17).

Foreign Countries

*Die Postmarke*³ states that he engraved the 1907 set of Montenegro, a portrait of Nicholas I (A5), and that he also produced the 1910 Jubilee issue (A6-12), and the regular series of 1913 (A13). Dies A5 and A13, with slight modifications, became H4 and H5, being used for Acknowledgement of Receipt stamps which came out in 1907 and 1913 respectively. A13 with other changes, became the Postage Due (D4) of 1913.

In 1910 he designed and probably engraved, a stamp for Sweden bearing the likeness of King Gustavus V (A14). The stamps were printed by the Jacob Bagge Bank Note Company, and the die was used on various denominations as late as 1918.

Two years later, with Moser again the designer, Schirnböck engraved the stamps used under the Austrian administration of the post office of the principality of Liechtenstein. Scott's A1 is definitely his work, but there is some question about A2, used for the two low values of the 1917-18 series. Having been prepared under war time conditions may account for its variance from Schirnböck's standards. We know that A3, used on the four high values, was his work, as well as A4 which was issued in 1918 to commemorate the sixtieth anniversary of the accession of Prince John II. They were all typographed.

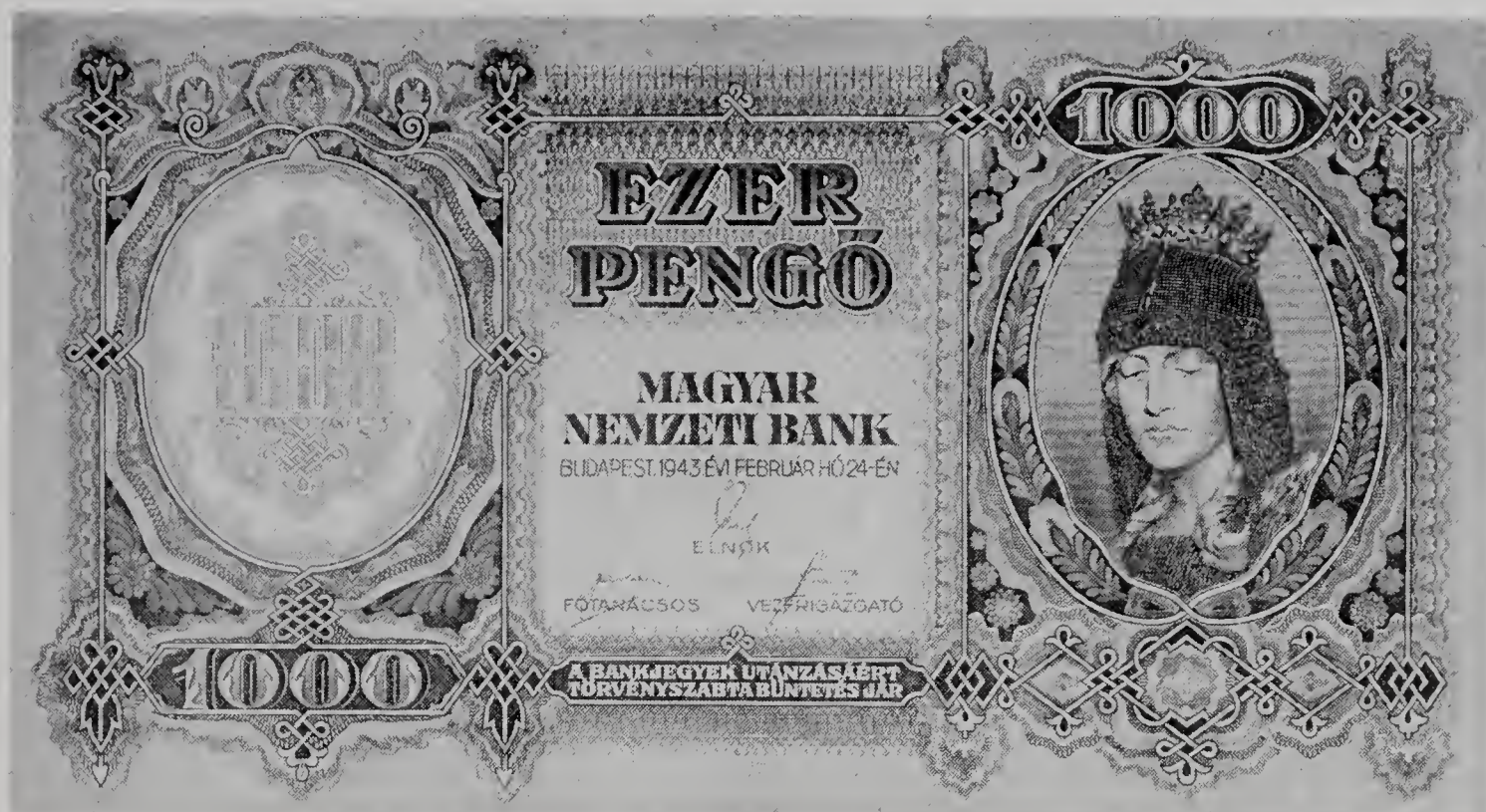
He engraved the Bulgarian Jubilee series of 1912 (A32), bearing the portrait of King Ferdinand, who was celebrating the twenty-fifth year of his accession to the title. The designer was St. Badschow. Six years later he may have made another die (A41), with the same subject, commemorating the monarch's thirtieth year as King. Obviously it was a year late getting into circulation.

The collectors of Russia also have the works of Schirnböck in their albums. In 1913 he was commissioned to do the series commemorating the tercentenary of the founding of the Romanoff dynasty. It was a most important order and a tribute not only to Schirnböck but to the Staatsdruckerei as well. The designs were sketched by Bilibin, Sarrinsch and Lancery. There were seventeen stamps (A16-32), of as many designs, all but three being portraits. The thirteen lower values were typographed, the four highest recess printed, all of them a delight to the connoisseur. Proofs are in existence, but quite scarce.

It is worthy of note that during the years 1915-17, because of a shortage of metal coins, several of the dies were used to provide paper money of small denominations. They were printed on thin cardboard, some of them were underprinted and varnished and although intended specifically as currency were occasionally used for postage, and for that reason are included in Scott's and other catalogues.

In 1912 he turned his hand to engraving two dies for Siam (A21, 22), showing portraits of King Vajiravudh. The elaborate border signs are appropriate to the country. During the first World War communication with Vienna became difficult, so in 1916 the contract was transferred to Waterlow and Sons of London. The original plates not being available, they were obliged to produce new ones, which while almost identical with Schirnböck's, have minor differences which are indicated in the catalogues.

Continuing the record of work done for foreign governments, in 1914 he engraved a stamp for Albania bearing the portrait of the Prince of Wied (A14). The Prince's reign was so brief that it was not issued at the time, but copies are in circulation, believed to



Hungarian bank note of 1943, showing on front and reverse, variations of a head (right) done by Schirnböck some years earlier, probably for Switzerland.



have come from stocks looted from post offices during the uprising which dethroned him. The stamp appeared legitimately in 1920 but overprinted so heavily that the Prince's features were obliterated, and so was much of Schirnböck's engraving. The Albanian pictorial series of 1922 (A18-24) was printed in Vienna, and while it shows some of the Schirnböck characteristics, the printing hardly does justice to the engraver, whoever he may have been.

Norway called on his skills to engrave a die (A12) for three stamps to celebrate in 1914, the adoption of the Norwegian constitution. It was engraved on copper and printed from copper plates by the Norges Bank. It was a typical Schirnböck work, depicting the Constitutional Assembly, pleasing in appearance and carefully executed with close attention to detail.

For Luxembourg he engraved the Grand Duchess Marie Adelaide stamp A11 which was used on fifteen denominations and surcharged with seven other values between 1914 and 1924. For this country, in 1923, Schirnböck and Rudolf Junk produced a scenic stamp of rare beauty, one of their finest works. The subject was the Wolfsschlucht near Echternach (A17), and the colors were blue and dark blue. The lighter shade was used for the backgrounds of the vignette to give depth to the view; a device so effective that it is surprising it has not since been used more often.

For Bavaria, in 1914, he prepared the Ludwig III series of three designs (A10-12). They were printed by the photogravure process, and were in use until 1919; the latter year they were overprinted "Volksstaat Bayern" or "Freistaat Bayern" in various settings.

Several Turkish issues of World War I are believed to have been printed in Vienna, and probably by the State Printing Works. The 1916-18 issue (Scott's 420-39) was done there and several of the vignettes, at least, are the work of Schirnböck, notably A50-52. He also engraved at least two essays for this series.

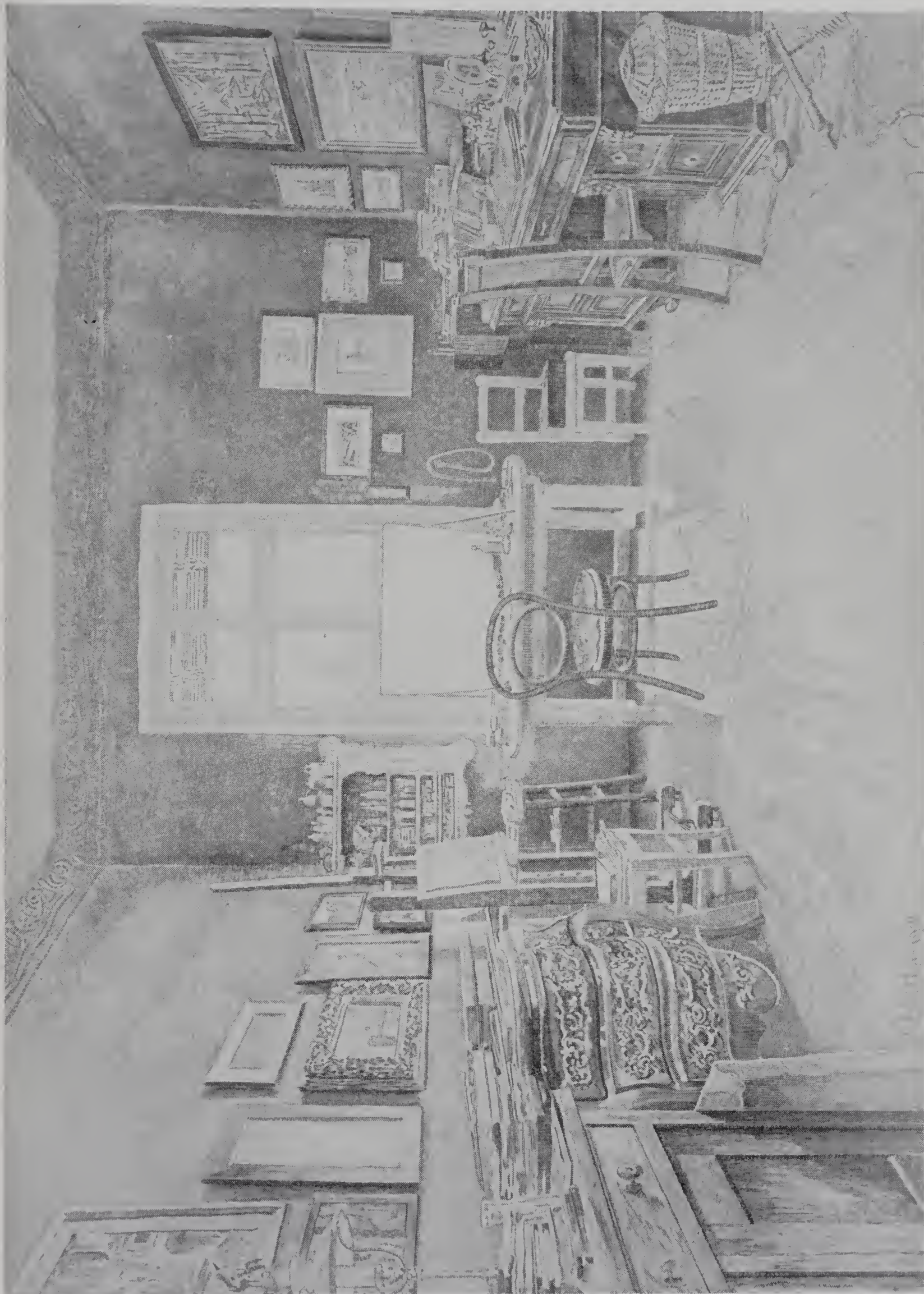
Continuing Bosnia

Getting back to Bosnia again, we find that in 1910, coinciding with the Austrian Jubilee issue, panels were incorporated in the 1906 designs reading "1830" and "1910", and the series reissued in the same colors. In 1912 three more stamps (A20-22), of the same size and format as those of 1906 issued, with different scenes and denominations. The same year an entirely new set appeared, of twenty-one denominations but with only four dies, (A23-25) all of them head studies of Franz Joseph and showing, in all aspects production of the highest quality. In 1916 another series of eighteen values went on sale, using only two dies. Both the 1912 and 1916 dies were Schirnböck's, and probably also A29 and A30, bearing the head of Karl I, who succeeded the "old emperor" upon his death. The latter were used in a eighteen-value series issued in 1917, while the war was still at its height. The workmanship was not quite up to the usual Vienna standard, but considering the circumstances, it was a most creditable job.

There were overprints on A5 and A23 of "1918", and an assortment of inverts, doubles and combinations thereof that have attained catalog status. The semi-postal stamps from 1914 to 1917 also have some weird overprints, and the definitives of 1916, 1917 and 1918 are hardly up to the standards of Government Printing Office. "C'est la guerre." Whether Schirnböck had a hand in their production is a question.

To conclude his work for Bosnia, he engraved a newspaper stamp, which was issued in 1913, the subject being the head of a Bosnian girl. It was typographed, and much more attractive than the usual run of such emissions. He also engraved two dies for Bosnian postal cards, with scenic subjects, and probably did the engraving for the Special Handling stamps issued in two values in 1916 (SH1).

Two dies, similar to Bosnia A23 and A24 were used for the Austrian field post stamps of 1915-17 (M1, 2), while the portraits of Emperor Karl (M3, 4), with alterations, became the Austrian fieldposts of 1917 (or vice versa). For the Austrian occupation of Rumania in 1917 they were overprinted (Rumania OS1, 2), and the following year they were imprinted in panels at the bottom becoming OS3, 4.



Ferdinand Schirnböck's atelier at his home in Perchtoldsdorf, bearing the name C. Muller 1931, and signed by Schirnböck's pupil, the engraver Zenziger (signature not shown).

For the Austrian occupation of Montenegro, the two low values of the Austrian 1915-17 series (M1), the 10th and 15th, were overprinted in 1917 and 1918, although the latter were never issued. The same Austrian M1 and M2 stamps were also overprinted for use in Italy when the armies invaded the northern provinces, and they are listed as OS1 and OS2. Bosnia SH1 was overprinted for two values as occupation special delivery stamps.

This somewhat detailed information is included not only to make the record as complete as possible, but it is of some importance, for the purpose of this study, to trace the history of some of these dies.

Shortly after the outbreak of the first World War Schirnböck engraved a semi-postal stamp (SP1) which was an elongated adaptation of A25 of the 1908 issue, a portrait of Franz Joseph, inscribed "1914". It was typographed, two values, 5h and 10h, each of which sold for 2h over face, although there is nothing on the stamp itself to so indicate. The next year an attractive series (SP2-6) made its appearance. It was designed by Moser and engraved by Schirnböck, with five different wartime scenes, and sold for varying amounts over face. They, too, were surface printed.

Post World War I

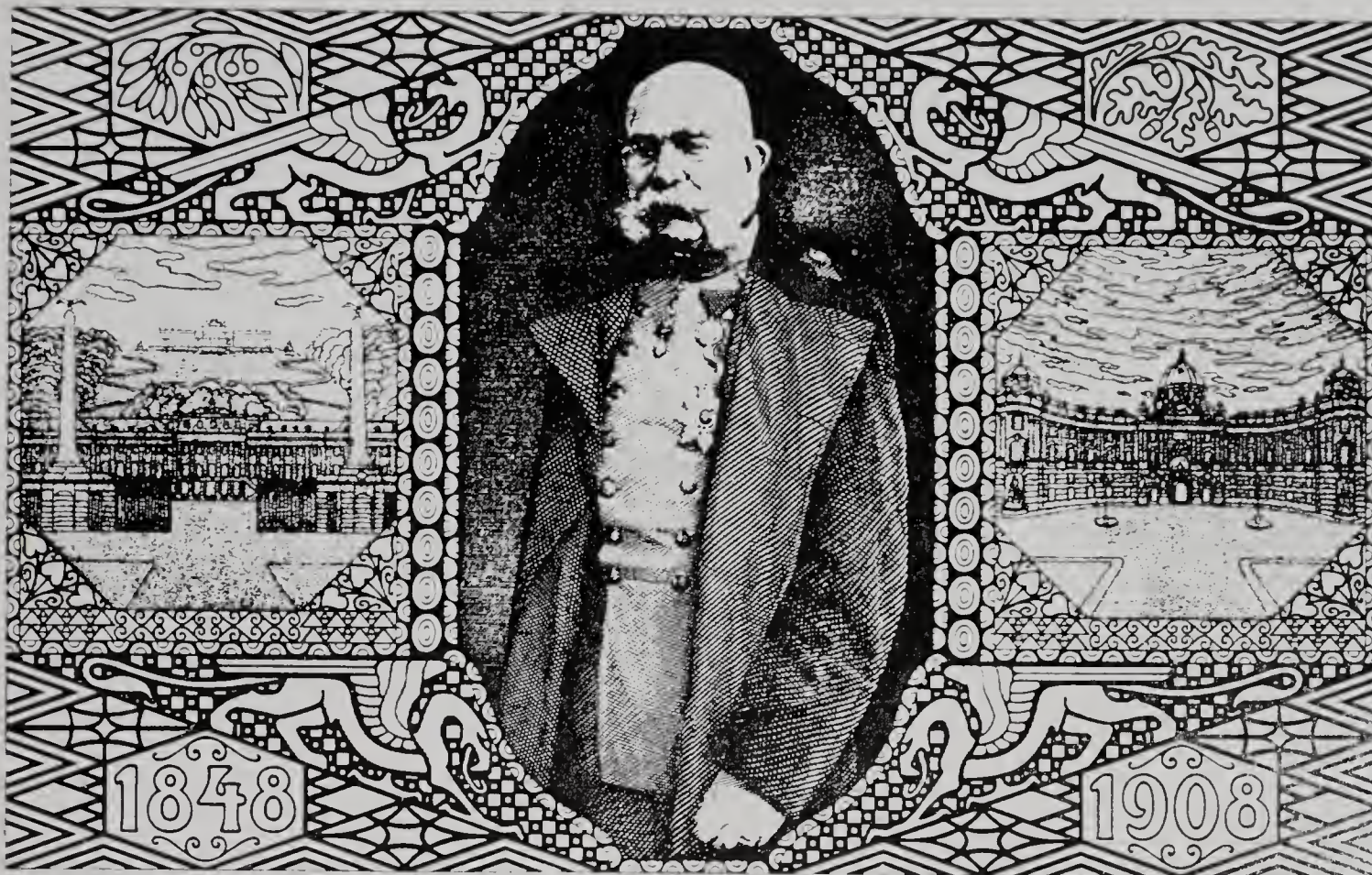
As previously recorded, Schirnböck engraved two dies for Austria (A27, 28) for the 1916-17 issue, and one for the Austrian issue of 1916-18 (A38), but as far as we know he did not engrave postage stamps again until the Austrian Airpost series of 1922-24 (AP2), honoring Wilhelm Kress, when he did the four high values, which were recess printed. By this time the country was caught in the postwar inflationary spiral and the top value was 4800 kronen.

Schirnböck was now at his peak of accomplishment, the master craftsman at his very best. That same year, 1922, with Rudolf Junk as the designer, he engraved the beautiful "Musicians" series (SP9-15), still admired by those who appreciate the art, and he followed it in 1923 with the even better known "Towns" issue (SP16-24). With Junk as the designer, and with the aid of the staff of experts of the Staatsdruckerei, nine stamps, still numbered among the finest ever produced, remind us of Schirnböck's magnificent talent. They should be examined under a glass fully to be appreciated.

In 1928 he engraved SP36, a portrait of President Michael Hainisch, and in 1929 the two high values of the regular issue for Austria. They, too, were views, twelve lower values were done by others and typographed, but the 1s, showing the National Library, and the 2s, depicting St. Stephen's cathedral were Schirnböck's, and it is fitting that they were recess printed. In 1930 he engraved SP37, the subject being President Wilhelm Miklas, and it was used for six values. It was the last he did for Austria, although in 1931 his National Library stamp was overprinted for the Rotary International convention which was held that year in Vienna.

In spite of his advanced age, the year 1930 also found him at work on a series for Vatican City, which was not placed on sale, however, until May 31, 1933. Associated with him as an engraver was E. Frederici, who did a substantial share of the work. Schirnböck did the vignettes for A6 and A7, respectively the "Vatican Palace" and the "Vatican Gardens". On A6, at the bottom and to the left of the circle bearing the denomination there is visible, under a glass, the letters "F Sch", the S being reversed. On the lower right of A7, in the vignette, the same letters show, done exceedingly thin, in upper and lower case. This style of signature, (but his surname in full) is used on at least onenon-philatelic engraving which the writer has seen.

O. J. Simpson, in an interesting article in *The Essay-Proof Journal* Fall 1961, (No. 72) says that the frames were engraved by Frederici in Rome and the vignettes by Schirnböck in Vienna. The portrait of Pope Pius XI and the horizontal view of St. Peter's basilica (A8, A9) show fine workmanship in the vignettes, but the backgrounds are not characteristic of old master, and he may have had help from his colleague. In the case of the Special Delivery stamp of this issue, (SD2), which is unquestionably the finest engraving of the series, it proudly bears the name "F. Schirnböck" on the wall in the right foreground. It is a view of Vatican City done from a model.



Austrian Jubilee postal card of 1908 (from signed die proofs, Koloman Moser, designer; Ferdinand Schirnböck, engraver), this one for use in Austria.

He died while this issue was in preparation; on September 16, 1930, at his home in Perchtoldsdorf, a suburb of Vienna, where he lived and maintained a studio. He was seventy-one years of age.

Thus came to an end a career that has few, if any, parallels in the field of postage stamp engraving. For more than 40 years he had engraved and designed stamps, postal stationery, bank notes, seals, portraits and other works of art. Most of his engraving was done on copper, and he was equally at home with either relief or recess engraving. Some time during the course of life he lost the sight of one eye, but if it was a handicap it did not show in the quality of his work.

His life could be divided into four periods. The first, ending at the age of twenty-seven, was devoted to education. For five years he was employed by the South American Bank Note Company, where he engraved at least twenty-two dies accepted for postage stamps. From 1906 to 1916, with the Staatsdruckerei in Vienna he produced more than eighty dies, and in the final period, from 1922 to 1930, he designed and/or engraved, approximately fifty stamps.

It remained for foreign governments to appreciate his talents as a designer. In addition to Sweden A14 previously mentioned, he designed and probably engraved for Norway the Ibsen Commemoratives of 1928 (A17), the Niels Henrik Abel Commemorative of 1929 (A18) and the St. Olaf Issue of 1930 (A19-21). The designs were simple, in marked contrast to his other works.

This trend toward simplicity is world-wide today. There are those who will say that the ornate borders and the intricate details of most of Schirnböck's stamps are much too old-fashioned. This is not a fair statement. Schirnböck lived in the city where the baroque achieved its highest form. The art and architecture of Fischer von Erlach, Siccard and van der Null, von Hildebrandt, Raphael Donner, Kundman and others of their stature were all about him. In stamps, he was carrying on a great tradition, and they should be viewed in that light. Coupled with the deft handling of the burin, they set a new standard for every stamp producing house in Europe.

Schirnböck was truly a genius, a man to whom philately will always be in debt. Thirty-two years have elapsed since his death, and now we can begin effectively to measure his contributions. As an artist, his work is standing the test of time. As a teacher, his

pupils, and currently their pupils, are producing engravings that are among the world's best, not only for the Staatsdruckerei, but for other great ateliers on the Continent and the British Isles.

Postal Stationery

Schirnböck's engravings were used on items of postal stationery, such as cards, envelopes, newspaper wrappers, etc., for Argentina, Austria, Bosnia, Russia, Siam, Sweden, and other countries. His most famous work in this field was, of course, the Austrian Jubilee post card of 1908. Moser was the designer. Schirnböck's engraving of the Emperor was one of his finest works. It is of three-quarter length, 48x82 mm, printed in brown black on cream-colored card. There were two border designs. Those for use in Austria illustrated, on the left panel, the Schönbrunn with the Gloriette in the background; and on the right the Neue Hofburg, the south wing of the Imperial Palace.

For the Prague Jubilee Exposition the panels were changed to show a view of the Karlstein Palace on the left, and the Hradschin on the right. The inscriptions on the reverse are in German, and frequently with at least one other language. Some show cancellations in red dated December 2, 1908, for the capital cities of the various provinces, such as Vienna, Graz, Innsbruck, Prague, etc. The value was five heller, but they sold for three times face.

From time to time he was called upon to engrave seals and other remote "cousins" of philately. One of them appeared in 1908 bearing the profile of the young Empress Elizabeth, considered to have been the most beautiful woman in Europe. They were typographed and issued in sheets of 25 (5x5), gummed and perforated, and in several colors. Ben Reeves, writing in the *S. P. A. Journal*,⁴ November 1950, said they were for the "Austrian Society for the Prevention of Tuberculosis", an organization in which the Empress was interested. "Virbus Unitis", the slogan of the Society is at the top. The name of the designer, Jos. Urban, is at the lower left, and Schirnböck's is in its customary place on the lower right.

Their names are on another label depicting "Erzherzogin Maria-Josepha". At the top are the words "Heilanstalt-Alland" and at the bottom "4". On the reverse "Druck d. Gesellschaft für graph. Industrie. Wien VI". They collaborated also on a crudely printed label bearing the portrait of and name "Johannes III Sobieski", deliverer of Vienna from the Turks, in about six separate colors. Printing house not known, but obviously not the Staatsdruckerei.

For the 1911 International Philatelic Exposition, held in Vienna, Moser and Schirnböck combined to prepare a beautiful label bearing the profile of the head of a young woman, and recess printed by the State works in at least ten different colors.

Facsimilies

This is not the place to go into the "reproductions" of Schirnböck's works that have shown up from time to time. The high values of the 1908 issue of Austria should be examined, especially the top value, the 10 kronen. The majority of them should fool no one, some even bearing the word "facsimile". One of the more unusual copies was prepared as a label for the "Internationaler Briefmarken-Handler-Tag in Wien, 14-18 März 1922. It is the 2 kronen of the 1910 Jubilee series of Austria, enlarged to 57 x 59 mm. The writer has seen it in green and brick-red and tied to covers with a Wien cancel, but bearing also the correct postage.

Facsimile reproductions are also in existence of the three values of the 1912 issue of Bosnia, but they cannot be considered dangerous.

The Staatsdruckerei

In the production of stamps, the engraver is, of course, but one man of a team, albeit a most important one. In the Staatsdruckerei, Schirnböck was fortunate in having associated with him two of the foremost stamp designers in the World; the first, Koloman Moser, and upon his death, Rudolf Junk. He had the help of able young men who were on their way up. There is no evidence that he worked on lettering or borders, but on the other



Austrian Jubilee postal card of 1908 (from signed die proofs, Koloman Moser, designer; Ferdinand Schirnböck, engraver), this being the Prague card for use in Bohemia.

hand, there is no certainty that he did only vignettes in other than his later years.

The organization which employed him was dedicated to work of the finest quality, which in itself attracted to and held artists and craftsmen who were the best in their fields. The esprit de corps was such that these men, who could have made more money elsewhere, preferred to be identified with it. His fellow workers knew paper, printing inks, plate making and press work. They produced distinctive colors, appropriate to the designs and harmonizing set by set. Looking at them today, some of them a half-century old, we find their colors brilliant and the papers seemingly as fresh as the day they were issued. They are remarkable by every standard.

These men have been referred to as the "Vienna School". They included Lorber, Schuricht, Ranzoni, Retzel, Franke and Zenziger, among others. At least one of them has since died, (Lorber, May 14, 1957) but another generation, consisting of Schimek, Woyty, Maria Olinowetz Teubel, Wimmer, Ranzoni Jr., and Rudolf Toth carry on the style and traditions of their elders, modified to suit the times.

Those who may be interested in the Government Printing Office itself will enjoy reading an excellent article on the subject by Prof. Dr. Lambert Hailböck in the January 1955 issue of the *Bulletin of the Austria Philatelic Society*.⁵ It traces its history from its establishment in 1804 to the present day, and emphasizes that its most important development came with the engraving of the 1906 issue of Bosnia on copper plates. The process, Prof. Hailböck says, was "revolutionary", and later "adopted universally". Included is an alphabetical listing of the great artists, designers and engravers who have been associated with it.

It has been said on good authority that when the Nazi's invaded Austria in 1939 they seized all of the sketches, essays, proofs and other material which they could find, even those in the possession of the engravers or their families.

Today a few items are occasionally offered at auction. Also fairly scarce are the essays and proofs of the South American Bank Note Company, long defunct, of the Schirnböck era. Clarence Brazer, prior to his death, was planning an article on these works. For-

tunately, in the winter of 1961, *The Essay-Proof Journal* (Vol. 18 No. 1) carried an article by Alvaro Bonilla-Lara from *Chile Filatelico*, translated by George Caldwell, which fills this gap, and to which interested collectors are referred.

One area which, to the writer's knowledge has not been explored, is his work on banknotes. The examples in his possession show the same high degree of skill as do his stamps, and they would seem to be worth a special study.

Ferdinand Schirnbock, Engraver

List of Works

Scott's Catalogue Numbers. * Indicates Schirnbock may have engraved or designed stamp, or set, but not fully established.

ALBANIA

1914, not issued
1920, 120-128 (1914 overprinted)

ARGENTINA

1888-89, 68-73
1890, 75-82, 83, 84, 89
1891, 85-88
1892, 90, 91 (Columbus Commemorative)
1892-95, 92-105
1896-97, 106-121
1910, 160-175 (Centenary of the Republic)

AUSTRIA

1908-13, 110-127
1910, 128-144
1910, Jubilee Postal card (2 types)
(Imprints in several languages)
1916-18, 150-153
1922-24, 288-298
1925-27, *323, *324
1929-30, 338, 339
1914, B1, B2
1915, B3-B7
1920, *B23-B29 (overprinted)
1922, B50-B56 (Musicians)
1923, B57-B65 (Towns)
1928, B77-B80
1930, B81-B86
1931, B92 (overprinted for Rotary Convention)
1922-24, C8-C11
1915, M1-M21 (overprints on Bosnia)
1915-17, M22-M48
1917-18, *M49-68
1908, 15-20 (Offices in Crete)
1914, 21, 22 (Offices in Crete)
1908, 46-54 (Offices in Turkey)
1913-14, 57, 58 (Offices in Turkey)

BAVARIA

1914-19, 94-114
1916-20, 115-175 (overprints, etc.)
1919-20, 193-236 (overprints)

BOLIVIA

1899, *62-68, 69

BOSNIA

1906, 30-45
1910, 46-61
1912, 62-64
1912-14, 65-85 (Military)
1916-17, 86-104 (Military)
1917, *105-122
1918, 126, 127
1913, P1-P4
1916, *QE1, QE2

BULGARIA

1912, 101-103
1918, *130-133

ITALY

1918, *N1-N19
1918, *NE1, NE2, (overprints)

JUGOSLAVIA

1918, 1L1-1L16 (overprints)
1L17-1L22
1919, 1L25-1L45
1919, 1LB5-7

LIECHTENSTEIN

1912, 1-3
1915, 1a-3a
1917-18, *4, *5, 6-9
1918, 10
1920, 12, 13, 15, 16 (overprints)

LUXEMBOURG

1914-17, 97-111
1916-24, 118-124 (overprints)
1923, 153 (Wolfsschulcht)

MONTENEGRO

1907, 62-73,
1910, 74-85

MONTENEGRO, continued

1913, 86-97
 1907, H4
 1913, H5
 1913, J23-J26
 1917, N1, N2 (overprints)
 1918, N3, N4 (overprints)

NORWAY

1914, 96-98 (Constitution commemorative)
 1928, 132-135 (Ibsen)
 1929, 145-148 (Abel)
 1930, 153

POLAND

1928, 251 (miniature sheet) Pil-sudski, Mosciki)
 1928, 253, 254 (stamps from above)
 1930, 262 (Sobieski commemorative)

ROMANIA

1917, *IN1-IN17
 1918, *IN18-IN34

RUSSIA

1913, 88-104 (Romanoff commemorative)
 1915, 105-107 (inscriptions on back, intended for paper money)

RUSSIA, continued

1916, 110, 111 (overprints)
 1916-17, 112-116 (for paper money)
 1917, 139-141 (for paper money)

SERBIA

1916, IN1-IN42 (overprints)

SIAM

1912, 145-156

SWEDEN

1910-19, 70-73
 1910-19, 77-94
 1918, 99-104 (overprints)

TURKEY

1916-18, 420-439
 1917, *545A, *546
 1918, *549, *550
 1917, *B46, *B47

URUGUAY

circa 1891-Essay

VATICAN CITY

1933, 20-27
 E3, E4
 *28-*34

Burrus Collections to be Sold in Four Cities

Acting on behalf of the heirs of the late Maurice Burrus of Ste. Croix-aux-Mines, France, the Amhelca Trust of Liechtenstein has distributed the first portion of the most famous stamp collection to four well-known auctioneers in four different countries.

The Roumanian collection, which includes the fabulous cover from Moldavia bearing strips of five and three of the 1858 5 parales on blue paper, and a portion of the French Colonial collection, will sold by Willy Balasse of Brussels during October 13-20 sales.

An outstanding collection of Sweden is also strong in original covers. This section together with German Colonies, Hungary, Ionian Islands, Serbia and Uruguay, which will be offered intact, is being sold by Edgar Mohrmann of Hamburg November 12-16.

The Canada, which include the fine mint pairs of the 7½d., 10d. and perforated 6d., as well as two examples of the 12d., will be sold in New York by Fred Rich who is also handling Panama and Venezuela. The date of these sales will be announced shortly.

The London sales by Robson Lowe, Ltd. will fill four days. On November 27 the Cape of Good Hope will be sold; the old classics of three Australian colonies will be sold on November 28 with South Australia. The third day will see another British Empire sale with a strong section of West Indies with a fine lot of Barbados and valuable collections of Turks Islands and Virgin Islands. The last two countries will each be sold as one lot. The second session will include some of the smaller countries including North Borneo and Samoa. The last of the three sessions on the third day will include New Brunswick and Nova Scotia. The last day will open with the large Hermes heads of Greece. At the end of the day will come Egypt.

Sanzio Self Portrait on Vatican City Stamp

A self-portrait by Raphael Sanzio (1483-1520) now in the Uffizi Gallery at Florence, Italy, appears on the 25c stamp (Scott's A24) issued by Vatican City November 21, 1944.

The Duty Plate Type Stamps for Newfoundland

By Kenneth Minuse



46E-A

The article about the Duty Plate type stamps for Newfoundland which appeared in the "Questions and Answers" column in JOURNAL No. 73, page 33, has resulted in some inquiries asking for more information about them.

In 1889 Messrs. De La Rue and Co. were supplying the Government of Newfoundland with stamped envelopes and post bands (newspaper wrappers). A letter dated Feb. 8, 1889, in the Crown Agent's Correspondence Book 20 closes with the following paragraph:

As requested by you, we are enclosing an Appendix B proofs of United Stamps printed from the Universal plate. Most of the Governments, as you are aware, are now unifying their stamps, and we think that the Government of Newfoundland may be glad to adopt the same course. The only preliminary expense that would be involved would be the necessary overprint plate, for which our charge would be £21 for each duty required. Our price for the stamps printed in doubly fugitive ink and overprinted in single fugitive ink would be 2/6 per thousand when a ream or more are ordered at one time, and 3/6 per thousand when less than a ream is ordered at one time. We would remind you that such stamps can be cancelled by either written or a printed obliteration, and that they offer the greatest security to the Revenue against fraud of all kinds. As there are only two fugitive colors available, viz., purple and green, the necessary distinctions between duties is obtained by varying the colors with the overprints, as illustrated by the three specimens on Appendix B.

The impression enclosed was an essay, illustrated above, for a 2c Newfoundland duty plate stamp for which an overprint die had clearly been engraved. The same Correspondence Book also contains a letter dated April 13, 1889, from the Postmaster of Newfoundland to the Colonial Secretary in which the following paragraph appears:

Appendix B shows proofs of the Unified stamps printed from the Universal Plate. While it is true a number of Governments have adopted the Unified stamp system, I think it undesirable at the present that Newfoundland should fall into line in this respect. Not only is it a case that distinctive stamps in use emblemize the staple industry of the country and serve as advertisements to the world, but further there is and always has been a large sale of our stamps to foreign countries, which sale equals the cost of the dies used from time to time and would be lost were the Unified System be adopted. I think there is no doubt as to the advantage which would result by drawing supplies from England instead of Canada. The first cost of the plates would be expensive, but this could only occur once, whereas supplies afterwards would be at a reduced cost and of superior quality compared with the present imports. I would therefore respectfully recommend that when stocks at hand have been disposed of, they should be replaced by supplies from England, although this would involve the payment of dies used in Canada.

There is no further correspondence on this subject in the Correspondence Book and it was not until about 1910 that De La Rue & Co. printed the first postage stamps for Newfoundland.

From the above correspondence it is seen that we can thank this Postmaster for some of the beautiful stamps of Newfoundland rather than the monotonous array of Duty Plate stamps that were issued by most of the British Colonies during that period.

The illustration and the two quoted paragraphs in this article are used with the kind permission of Mr. John Easton, who did the original research work.

Remarks on the Manufacture of Bank Notes and Other Promises to Pay

By Keatinge & Ball, Bank Note Engravers

(Introductory Note:—Several years ago while on business assignments in Washington we discovered during off-hour browsing in the Rare Book Department of the Library of Congress several interesting books and pamphlets dealing with our favorite subject of bank note engraving. On the title page of one of these, of some 25 to 30 pages of text, were the following words: Remarks / on the / Manufacture of Bank notes, / and other / Promises to Pay / Addressed / to the / Bankers of the Southern Confederacy. / Columbia, S. C.: / Steam Power-Press of F. G. DeFontaine & Co. / 1854. / It seemed odd that there was no name of author or publisher, but the beautiful bicolored frontispiece was a steel engraving of the business card of Keatinge & Ball, Columbia S. C. (they were originally in Richmond), principal engravers of the Confederacy; and on the front (paper) cover there was inscribed with pen and ink: Honl H. V. Johnson / C S Senate / with the Compliments of / Keatinge & Ball. / We could but conclude, therefore, that this was the work of some member of that firm.

A microfilm of this pamphlet was obtained from the Library; and in JOURNAL No. 13, January, 1947, we published an extract from it, dealing principally with the subject of lithography versus steel plate engraving. Since that time, taking into consideration the growing collector interest in security engraving generally, and also the advent of the 100th anniversary of the Civil War and of Keatinge & Ball's activities in connection therewith, we have concluded that the entire pamphlet would be well worth reprinting in our JOURNAL. Likewise, with respect to certain other rare and virtually unobtainable works of this nature, we shall make it a policy to reproduce them as our space allows, thus making available to our readers background material that might otherwise never be seen.

The present pamphlet is divided into five chapters, with, however, no chapter headings. It is without illustrations except for the frontispiece mentioned which we show in reduced size. Any other illustrations that may be included in the reprint will be of our own selection.—J. B. Journal Committee.)

CHAPTER I.

The worthy, witty and garrulous "Fray Antonia Agapida," tells us that a certain Count de Tendilla, being closely beset in the mountains of Granada, behind well battered walls, with an army clamorous for pay, and his affairs, as well as those of the brave Christian defenders of Alhama, in a bad way, struck upon a bright idea; one which shows to the world that the brave Catholic cavalier had, in addition to his ability for giving or taking hard knocks, a talent for finance, equalled only by the famous "Law," in the power of making something out of nothing, yet excelling that worthy in the redemption of his pledges.

The chronicler says that the Count took certain morsels of paper, and, writing the amount of the sum he wished them to represent, affixed his name, and ordered that the inhabitants of Alhama should take them in payment at the gold values represented, threatening the severest penalties to all who should refuse their reception. So (according Fray Antonia) the newly-born *assignats*, *mandats*, or SHIN PLASTERS, had an excellent circulation; the soldiers' wants were relieved; nay, their extravagances supplied, the



Engraved business card of Keatinge & Ball, reduced from approximately 4 $\frac{3}{4}$ by 8 inches. The open spaces were covered with a fine diamond shaped network printed in a light orange. Used as the frontispiece of the K. & B. pamphlet.

doubting were re-assured, the brave made more brave, and "by a subtle and most miraculous kind of alchemy did this Catholic cavalier turn worthless paper into precious gold, and make his late impoverished garrison abound in money." The best of the joke, or experiment, was, that the brave Count redeemed his little notes; an example, I am sorry to say, that has not, in all cases, been followed by his more vulgar or more dishonest imitators. The worthy Father claims, however, for "the Count", the honor of being the first inventor of paper money, "which has since inundated the civilized world with unbounded opulence."*

Admitting that the Count de Tendilla was the father of a system eminently convenient, it becomes evident that writing the amounts, numbering and signing of bits or pieces of portable material representing large or small sums, could not be continued successfully by those who adopted his discovery; and to meet a rapidly increasing want, and a still more rapidly growing desire to promise to pay instead of paying, mechanical appliances were pressed into that service.

For a long time (Faust nor Guttenberg had yet appeared) the engraving art was still confined to the "Niellatore," or the grotesque and rude cuttings on the drinking vessels of the great and wealthy; the followers of that art traveling from town to town, with the necessary delicate tools carried in the pocket or hat.

Passing over the long period when the kings of France, England, and other equally great monarchs, ignorant or careless of the honest Count's system, thumb-screwed Jews, and occasionally a Gentile or two, debased *their own* coin, and by clipping or other process rendered it nearly valueless. It was not until the time of the American Revolution that any step was taken in banking or the issuing of notes of indebtedness, whereby the security to the holders of such certificates was at all considered, or any protection to them provided. While the plastic arts were encouraged, nay, petted; while great painters, sculptors, and engravers were springing up, and a new Augustan age appeared to be dawning, the idea of applying art to commercial purposes seemed never to have been even thought of, commerce being too vulgar, or, perhaps, art too respectable.

* Irving's Conquest of Granada.

It was in the midst of our grand struggle for independence that Franklin found time, from his lightning-catching, mail-carrying, diplomatizing and printing, to engrave, *en amateur*, a set, or several sets, of plates for the Continental money; and his work, much of which is still in existence, shows nothing more than the coarse, ill-drawn practice of the time, easily and frequently counterfeited, lessening in such proportion the value of what was legally issued. At the still later period of the French Revolution, when Painter David divided his time with designs for *fêtes* to the Goddess of Reason, or to *l'être supreme*, making drawings and designs to be "at once classical and convenient" for military school-boys, and sending "aristocrats" and "respectabilities" to look through "the little window," while no less than three engravers sat in the National Assembly, the national *assignats* and *mandats* were hardly a shade better in appearance or execution than our own old Continental paper. The legend on the face, that "*le contrefaction est mort*," was supposed to be enough, and, as the powers that were had plenty of chances to prove that the threat on the face of the *assignat* was no idle one, they were satisfied. In fact, no provision was made to prevent counterfeiting, except by the English mode of choking the culprit with a hempen collar, or shortening by a head, like the French; until the rapidly developing prosperity of America or rather of its several States, under the life-giving hand of Liberty, evoked a system, the benefit of which has long been felt by our commercial classes, and adopted by nations of the highest civilization, whenever they have experienced the want of a perfect paper currency.

To understand clearly what is meant by *proper protection* to the takers of promises to pay, whether the promise comes from an individual, from a corporation, or from a nation, through its authorized agents, the party or parties giving such promise is, or ought to be, in possession, or constructive possession, of means to redeem such pledge or pledges; and as the said pledge or pledges may be passed from one hand to another, every security and certainty of the genuineness of such should be carefully added; for, while A may have no doubt of B's willingness and ability to fulfill his engagements, like the brave, hard-handed Count de Tendilla, both merchants, dwelling in the same street, or in the same city, or in cities thousands of miles apart, custom, commercial faith, and business relations they bear together, give each protection; the method of drawing on each other, signatures and other business intricacies, render both comparatively secure, and they liken to the "Count" in his relation to the people of Alhama; but when C, D, or E receives the carefully written document from A, in payment of his (A's) liabilities, what certainty have they that the engrossed and signed evidence of B's indebtedness is genuine, and good to them for the amount expressed on its face? Now, it is evident that some mechanical security is required here, and if a pledge to perform some obligation at a future day is made by a corporation, the genuineness of the bond is at once looked to, or it is taken on the good faith of the broker, who seems to act between the purchaser and the seller, additional guarantee is desired; and experience shows that corporations of the highest character have seldom missed an opportunity to prevent fraud, either against themselves or those dealing with them, by every available appliance, either in art, or mechanical science in connection with art. A merely written pledge, no matter how elaborately engrossed, and done by a single hand, is so exposed to counterfeiting, that no one would receive it with such security alone. Were it to be done simply by movable types, accessible in any ordinary printing-office, who would take it? Where would be the assurance that it was ever issued by the body from whom it professed to have emanated? If promises to pay from nations were now to be handed about, produced by some very short-handed process, the possession of some trifling material, and the handicraft skill, (the only difference between the counterfeiter and authorized agent being the authority of the latter to issue, and the punishment of death as a penalty for intruding on such authority,) what would the legal issues be taken for, and by whom, unless when force was applied? Of the transactions between individuals, there need be no further inquiry; to those between corporations and individuals, we must pay more particular attention.

In olden times, the evidences of transactions were carefully engrossed and signed by the masters and wardens of corporations, the chairmen of guilds, and were never issued

without the seal of such corporation or guild. This is about the first of the instances of the necessity of mechanical or clerical combination against the forger, independent of the lawfully required unity in the act of those issuing a bond. The carefully written document had no value without the joint signatures; the bond and signatures were still valueless without the seal. Thus, whether by accident or design, were walls put between the counterfeiter and his desire to defraud. In our own day, when education is almost universal, and material with which to do evil is easy of access, no corporation is satisfied with their own obligations, when put out freely, unless they have every security which law and art can give them, that the public may take their pledges without doubt, and that they themselves may be protected in turn; in addition to which, General Governments, doubting whether corporations have souls or not, take every possible safeguard to prevent an issue beyond the means of the corporation, and require that everything they issue, be it in the shape of a bond or in the likeness or similitude of a bank note, be prepared so as to prevent fraudulent imitation.

If it is necessary thus to guard against fraud, where the chances of its detection are abundant, how much more careful should General Governments be to protect those for whom they are the executors, particularly, where enormous sums are scattered broadcast, where every denomination is current, and where the few cents of the laborer, and the five hundreds of the merchant prince, spring from the same source, be it a State, an assemblage of States, or a Kingdom?

The greater part of the civilized world has realized the fact and the importance of the approval and adoption of a system, which originating on this continent, and growing out of its prosperity, has been hailed as a success, and adopted as a security.

Soon after the American war, England, though still embroiled in a saturnalia of blood, was (commercially) exceedingly prosperous. The different States of America, emerging from a long and bloody struggle, with a newfound liberty, untrammelled by foreign alliance, an enormous domain, extensive seacoast, and a hardy and self-reliant people, experienced business prosperity and success unexampled in the history of the world. Both countries felt a want hitherto unknown in their mutual transactions, (an extensive trade following the war;) a lack of something to represent values well ascertained; but from scarcity of bullion, its difficulty of transport, the risk attending its transmission, and the want of a new system of paper money, the subject agitated the minds of the whole business community. The English tried hanging extensively, and without effect; commissions of inquiry as to the invention or introduction of a method of producing bank notes were established—one under Sir William Congreve, to which all the best artists of England were invited, and liberal rewards were offered. The most brilliant artists of the day in England promptly responded; beautiful drawings and engravings were submitted, and the collective artist voice of England answered that there was no protection against the forger and counterfeiter, unless by the highest expression of the arts of drawing and engraving, and the finest and most complicated lettering, coupled with the use of carefully prepared paper. The employment of the Rose engine was also suggested as an additional security. About the same time that the artists of England were thus exercising themselves, an American engraver, Mr. Joshua [Jacob] Perkins, was cracking the nut of the difficulty, which was nearly as great at that time in the American States as in England. (In a few years, but for Mr. Perkins, it would have been much greater.) With a thorough knowledge of the engraving art, Mr. Perkins, remarkable for skill in mechanics, and deep knowledge, for the time, in the management of steel, its carbonization and decarbonization, had come to the same conclusion as the English artists, viz: The importance of the introduction of the highest development of the commercial art of the day. He went much further, and proved that it was not only the greatest protection, but also successfully met the objections which arose from the statements of the English artists, who endeavored to prove that, no matter how desirable, high art could not be employed, from the scarcity of skilled labor indispensable to that end. The only method suggested by them of production or reproduction was, that upon the

receipt of an elaborate drawing, the engraver was to closet himself for months, if need be, and carefully produce a work of art which, after having the addition of the necessary lettering, would be published to the world as a bank note. The objections to this mode are several, and self-evident. First: Plates wear out rapidly, and the sickness or death of the artist would involve the destruction of the original plate when worn, it being next to impossible to make an accurate or successful copy; again, it would put the Government in the hands of the first artist who might make enormous demands to reproduce his own work; but the insuperable barrier existed, that there were not skilled artists enough in the country, nor probably in the world, to meet with the daily and increasing wants of the nation. The invention of Mr. Perkins, and a description of his method of reproducing the finest engravings and their application, is worthy of another chapter.

CHAPTER II.

The preservation and reproduction of the finest work of the engraving art in "*petit*" was all of Mr. Perkins' invention. Knowing that the steel upon which the skilled and patient artist had curiously and cunningly wrought the careful tracery of face and form, of hill and dale, the classic and grotesque, the heroic and the humble, would, under the hand of the printer, soon become obliterated, he, fortunately for art, introduced, or rather invented, an application of well known chemical laws to the preservation of the art gem so carefully manipulated, and, by an inversion of his processes, multiplied it *ad infinitum*.

Without troubling the reader with the philosophical details of Mr. Perkins' process, we will simply state his manner of procedure. Into an air-tight box, filled with finely powdered animal charcoal, the glittering and beautiful piece of steel is imbedded; the metal box and its precious contents are then submitted to the action of an intense fire for several hours. The steel, previously robbed of its carbon, to render it soft enough for the steel instrument of the engraver, sucks, as it were, from the carbon by which it is surrounded, under the influence of the fiery god, that which it had formerly. Its hardness secured by the workman plunging the reddened plate into water or oil. It now bids defiance to the instrument that previously could plough through its polished surface. The plate hardened, has become brittle, and, under a severe blow, would almost crumble; still its hardness enables it to despise friction, and the tablet is in a condition which may yield hundreds of thousands of impressions. The artist, pursuing his object, and not content with securing his original engraving, determines that it shall serve as the matrix of copies innumerable. On the periphery of a cylinder of steel, thoroughly decarbonized, and under the rolling pressure of the transfer press, all the delicate lines in *intaglio*, every scratch, cut or even the nervous trace of the carelessly imposed hand, is, however, taken up *en relief*. This roll, or cylinder, is, then, in turn, submitted to the hardening process, which if successfully prosecuted, gives to the engraver a *tool* by which his art treasures can be multiplied millions of times.

It is deemed proper in this paper to avoid all technical, chemical, or philosophic terms, although the memory of Mr. Perkins may be wronged, when the deep thought, the careful analysis, and frequent experiment, is not sufficiently dwelt upon and lauded, for he not only made the egg to stand on its end, but accomplished what the artist world of France and England deemed an impossibility. His process perfected, Perkins, and three other artist compatriots, went to England. That nation, still smarting, every portion of its human economy being touched, if not hurt, received them coldly—warmth was scarcely to be expected, and these gentlemen met, in their attempt to answer a national call, contempt, rudeness, and (but for the presence of some Americans of wealth) poverty, and, perhaps, a sheriff's prison. Even Sir WILLIAM CONGREVE, in his report, dispatches the invention of Perkins, and the labor of his coadjutors, with the expression, that "our American friends were ignorant of the state of the fine arts in England."

It is strange that Sir William should not have recognized the fact that the foreign artist, did not wish to destroy the engraving art, but only to

perpetuate its finest or best expression to make it comparatively free to the public, and give to the masses what was then only obtainable by the wealthy; and for the purposes of banks, either national or local, a security they never before possessed. First, by reproducing, with great rapidity and trifling cost, the finest works of the engraver; secondly, the absolute veri-similitude of each transfer from the original; thirdly, the division of labor, when bank notes were required, involving, without increasing the real cost, the labor of the following described artists and workmen:

The designer or modeler of the note or bond.

The draughtsman of the specific vignettes or ornamentations.

The etcher of the before-named subjects.

The finisher, or artist, who adds the final touch.

The letterers, (usually divided into three classes).

The artist, who cuts, by the geometrical lathe, the intricate denomination counters, etc.

The machinist, who presides over the process of carbonization, etc.

The transferer.

Now, here is named the staff indispensable to the production of a bank note plate, according to the system of Mr. Perkins. It is true, that very often artists may be found who unite in themselves the designer and the engraver, the etcher and the finisher, the chemist and the transferer, but no instance is recorded of any one man possessing sufficient knowledge to successfully produce a set of duplicate plates of such high artistic merit as has been required by the bankers of this continent for the last fifty years. The practice recommended by Sir WILLIAM CONGREVE placed all the security in the skill of one man; the mode suggested by Perkins, Fairman, and other American artists, increased the difficulty and the security, by dividing the labor and multiplying the skill. By the intricate appliances of mechanical ability, comparatively easy to obtain, the labor of six months was reproduced in so many hours, and the creative hand and mind was left to the production of fresh beauties, instead of slowly and drudgingly copying itself in its works. It is scarcely necessary to urge that no community should put itself into the hands of one man. In business, as in politics, there is but one result—the whim of the dictator “in purple and fine linen,” or the whim, or death, of a single artist. The American artists, after being well informed of the fact that the English commission and the English artists had come to the conclusion that no good could come out of an American Nazareth, returned home, Perkins having first secured a patent, and established a house, under the title of Perkins, Bacon & Co.

(To be continued.)

In Memoriam

E. Arnold Banfield, E. P. S. 735

We regret to report the death of E. Arnold Banfield, who passed away from a heart attack in the Oakville (Ontario) Trafalgar Hospital, at the age of 55.

Mr. Banfield collected the essays, proofs and stamps of Canada and the Provinces, but his main interest was in the Canada 1859 “Prince Consort” stamp, of which he had nearly four thousand examples at the time of his death. He studied it for shades and varieties and his collection was undoubtedly the finest ever assembled of this fascinating stamp. He also collected postal history of Halton County (in which Oakville is situated), and documents, books and medals, etc., of Prince Albert.

At the time of his death he was President of the Toronto Stamp Collectors’ Club and vice-president of the British North America Philatelic Society.

In business Mr. Banfield was president of the E. A. Banfield Co., and also a director of the Oakville Trafalgar Hospital. Our sympathy is extended to his wife Rhea, his daughter and three sons.—V. G. GREENE

Finland

The Early Issues of Postal Stationery and Adhesive Stamps, 1845-56

A Brief Survey with Special Reference to the Dies and Essay and Proof Material

By D. A. Dromberg

When in the year 1840 the first postage stamp of the world was issued, there were other kinds of miniature graphic products in existence, amongst them bank notes and different kinds of stamped paper.

It is well known that the influence of these earlier prints on postage stamps was considerable, with respect to both design and execution. Whereas the printers of the early stamps of the United States and several other countries used a bank note process and adopted designs from bank note vignettes for postage stamps, small Finland for several reasons used a stamping process in producing its early postal stationery and adhesive stamps. In those early days no equipment for intaglio or recess printing was available in the country, and the envelopes and stamps had to be manufactured at the lowest possible cost. It was therefore inevitable that the government decided to use the stamping process that previously had been used for stamped papers.

All the postal stationery and stamps issued in Finland in the years 1845-56 were stamped on some kind of lever press, the actual construction of which is unknown.

I. The "Porto Stempel" Envelopes of 1845



Figure 1



Figure 2



Figure 3

The first postal issue of Finland in 1845 was not of adhesive stamps but consisted of two stamped envelopes, one of 10 kopeks and the other of 20 kopeks denomination. These envelopes are the world's first governmental postal stationery with an impressed value stamp. The Mulready envelopes issued in 1840 are the only ones surpassing them in age, but the Mulreadys do not carry a value stamp.

The "Porto Stempel" envelopes are great rarities. Of the 10 kop value there are about 500 copies in existence, and of the 20 kop value only about 10 copies.

In FIGURES 1-3 both values are illustrated. They are not real proofs, but black¹ prints from the dies in their present state. No essays are known.

All the black prints reproduced in this article were made at the bank note printing works of the Bank of Finland at Helsinki some years ago. They are printed on art paper with glossy chalk surface by an ordinary typographic process, but using the actual dies as printing blocks. The prints were made by request of the Postal Museum at

¹ Black prints are reprints printed in black instead of the issued color.



Figure 4

Helsinki, where the dies are kept. No copies of the black prints are in collectors' hands. The photographs for the reproductions were ordered by the author and are reproduced with permission of the Postal Museum.

As mentioned above, the dies are still in existence. In FIGURE 4 the original die is shown. This is cut in a block of steel, and the ribbon carrying the denomination is exchangeable.² In FIGURE 7 the block is shown in side projection. Note the exchangeable value ribbon at the left.

Using the original die, first with the 10 kop and later with the 20 kop value ribbon, a matrix was made by impressing the same in some plastic material. Then a copper shell was developed in an electrolytic bath. The shell was backed up with type metal and fastened with four screws on a small steel plate with a shaft. The finished working die is shown in FIGURE 8 in side projection.

FIGURE 4 is a reproduction of the original steel die with the 20 kop value ribbon attached, and the corresponding black print is shown in FIGURES 1. FIGURES 5 and 6 are the electrotypically produced in working dies of both values, and FIGURES 2 and 3 are the corresponding black prints.

The electros were made in St. Petersburg, Russia, in 1844, at the workshop of a certain "Chemiker Klein". The written order and the receipt for the payment are in the Public Archives at Helsinki. It is the author's opinion that these electros are the world's first dies for a philatelic purpose produced by electrotypy.

To my knowledge the galvanoplastic process was invented simultaneously by Dr. Jakobi in St. Petersburg and Spencer in Liverpool, about 1838. The first recorded use of an electro for printing was in New York where the woodcutter Adams, about 1841-42, used electrotypically produced blocks for the illustration of *Harper's Family Bible*.

It is difficult to know whether any other electros for printing purposes of the earliest days have been saved and are kept in some museum or collection. It is possible that owing to the fact that the "Porto Stempel" electros are dies for an official printing purpose, and

² Exchangeable in that the value ribbon for 10 kop can be exchanged to a 20 kop value ribbon.



Figure 5



Figure 6

therefore have been preserved, they are the oldest electros in the world that have survived. It might be possible that some of the numerous early American postmaster or local stamps printed typographically could originate from electros and be equally old or older. If someone could find proof of such a case the author, and also the editor of this Journal, would be glad to hear about the matter.

II. The "Oval Stamp" Envelopes of 1850

In 1850 a new series of stamped envelopes were issued due to a postal reform. While the designer and engraver of the "Porto Stempel" stamps is not known for certain (it is believed to be Mellgren), the designer and engraver of the "Oval Stamps" was Carl Magnus Mellgren, born in 1806 in Marstrand, Sweden. In 1836 he came to Finland and became the best known engraver of the country in the middle of the nineteenth century. He executed seals, dies and medals for private customers and officials, and worked also as a sculptor. In 1863 he became a Finnish citizen and lived in Finland until his death in 1886.

Mellgren's receipt for the three "Oval Stamp" dies of 5, 10 and 20 kop denominations also includes an essay. The receipt is preserved in the Public Archives in Helsinki. This is the earliest known essay for a Finnish postal value stamp, and the die is kept at the Postal Museum at Helsinki together with the three "Oval Stamp" dies.

In FIGURE 9 is shown a reproduction of the black print of the die. FIGURE 10 is the punch seen from the side of the die, and FIGURE 11 is the punch in side projection. There are a few original prints of the die known. They are all in blue. The die is made for embossing. The coat of arms and the posthorns are sunken, and on the shield is engraved the Finnish heraldic lion. On the reproduction of the black print in FIGURE 9 the shield is a blank space because the black print was done by a common typographic process.

As can be seen in FIGURES 10 and 11, we have here a real punch. Obviously the manufacturing of the envelopes was intended to be done by applying the inked die to the envelope and striking on the top of the block with a hammer of wood. The punch was fastened to some kind of handle. There is a drilled hole in it for the fastening screw.

The top of the block is flattened proving that it was struck by some heavy instrument. There is also some traditional evidence for the manufacturing process as described above.

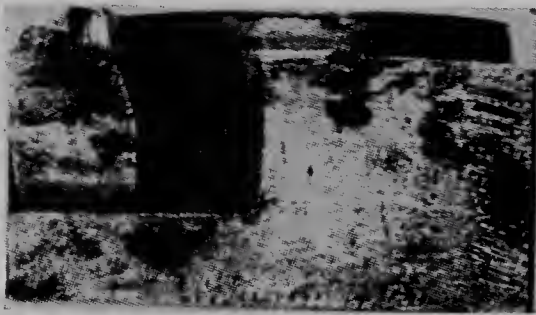


Figure 7

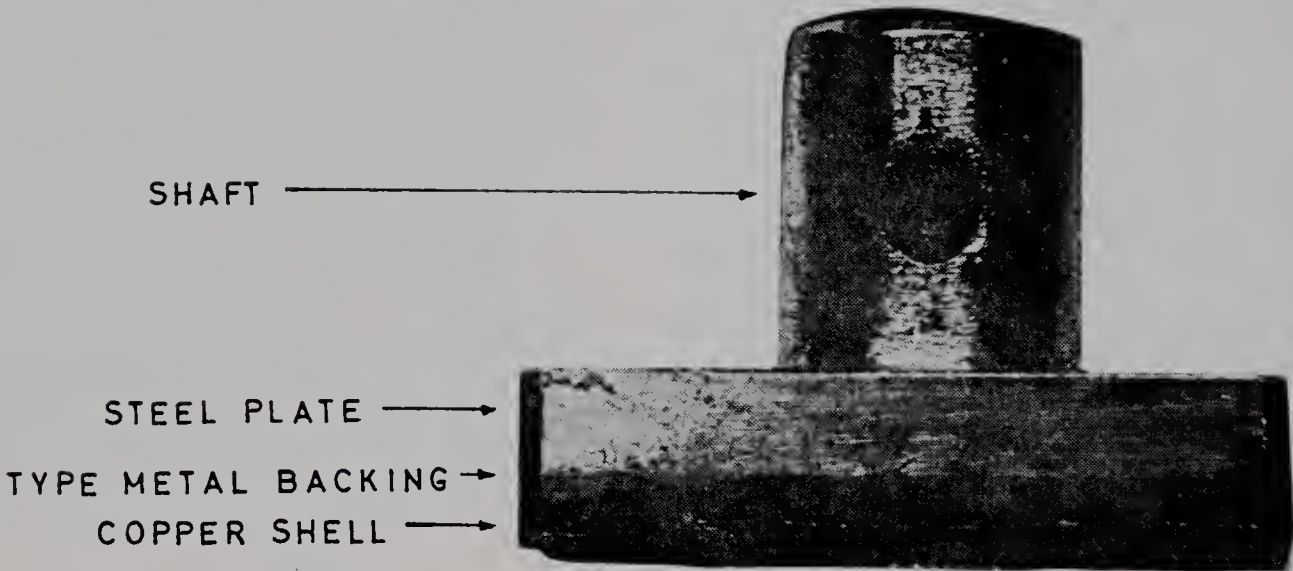


Figure 8



Figure 9

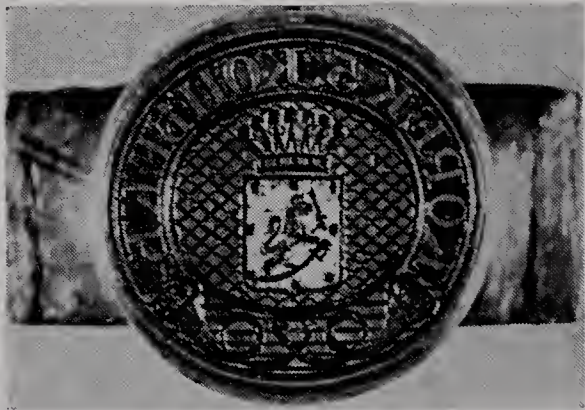


Figure 10

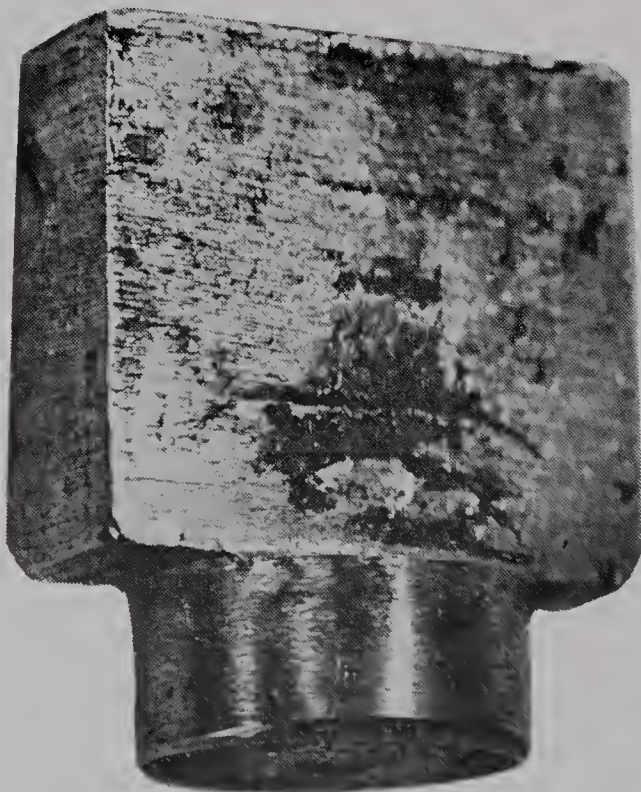


Figure 11



Figure 12



Figure 13



Figure 14

Some old employees of the Charta Sigillata office, where the stamps were made, have described a manufacturing process similar to that mentioned.

No finished envelopes with such a value stamp are known to exist. The intended use of the essay has never been definitely shown. It is, however, without doubt a postal essay as it carries the crossed posthorns, the ancient emblem of the post.

For the stamped envelopes three different values of the oval type were used. The envelopes were valid for inland use and for letters to Russia. The 5 kop value was for shorter distances, the 10 kop for longer distances, and the 20 kop value for heavy letters.

In FIGURE 12 a black print of the 20 kop value is shown. The 5 and 10 kop values were of a similar design. In FIGURES 13 and 14 black prints of these dies are shown, but after the addition of secret marks for the manufacturing of adhesive stamps. We shall return to this later.

In FIGURE 15 the die for the 20 kop oval stamp is shown. This is engraved and guilloché³ in steel and not hardened. As the die had to be used for stamping, the execution of the same is very robust. The dies were fastened in a lever press as previously described for the "Porto Stempel" dies. The dies for the 5 and 10 kop denominations are of a similar design.

The 5 and 10 kop covers are not very expensive, with the exception of some of the rare varieties. The 20 kop cover, however, is a great rarity; 3500 envelopes were made and 1495 sold over the counters (the remainders being destroyed), but only about 10 copies are known to exist.

III. The "Oval Type" Postage Stamps of 1856

Finland issued its first postage stamps comparatively late, in the year 1856. This is without doubt due to the fact that the oval type stamped envelopes served satisfactorily and there was no need to hurry.

Postmaster General Alexander Wulffert 1855 suggested the use of adhesive stamps of a new design. His idea was that in the middle there should be the coat of arms with the Finnish lion, above the name FINLAND, and below the shield the value 5 or 10 kop. No printed or drawn essays are known, and his suggestion was not approved of. It was decided to use the oval dies of the envelopes for the stamps. This decision was made in order to save expense. Even though no essays for Wulffert's ideas are known, there is in the Postal Museum at Helsinki a proof sheet suggesting how to print the new adhesives with the aid of the oval dies in the old lever press. The proof sheet was made by order of the Assistant Postmaster General Tamelander in 1855. In FIGURE 17 a reproduction of this proof sheet is shown.

The lever press available for the stamping work was some kind of simple seal press and its printing area was so small that only one row of stamps could be printed along the border of the sheet. After the row was finished this was cut off and the work continued in the same manner. In the last stage of the stamping only a narrow strip of paper was left, sufficient for only two rows of stamps. Here the operator has obviously first printed one row and then turned the paper upside down and printed the second row in a tête-bêche

³ The method of removing metal by etching and chiseling in turn.



Figure 15



Figure 16

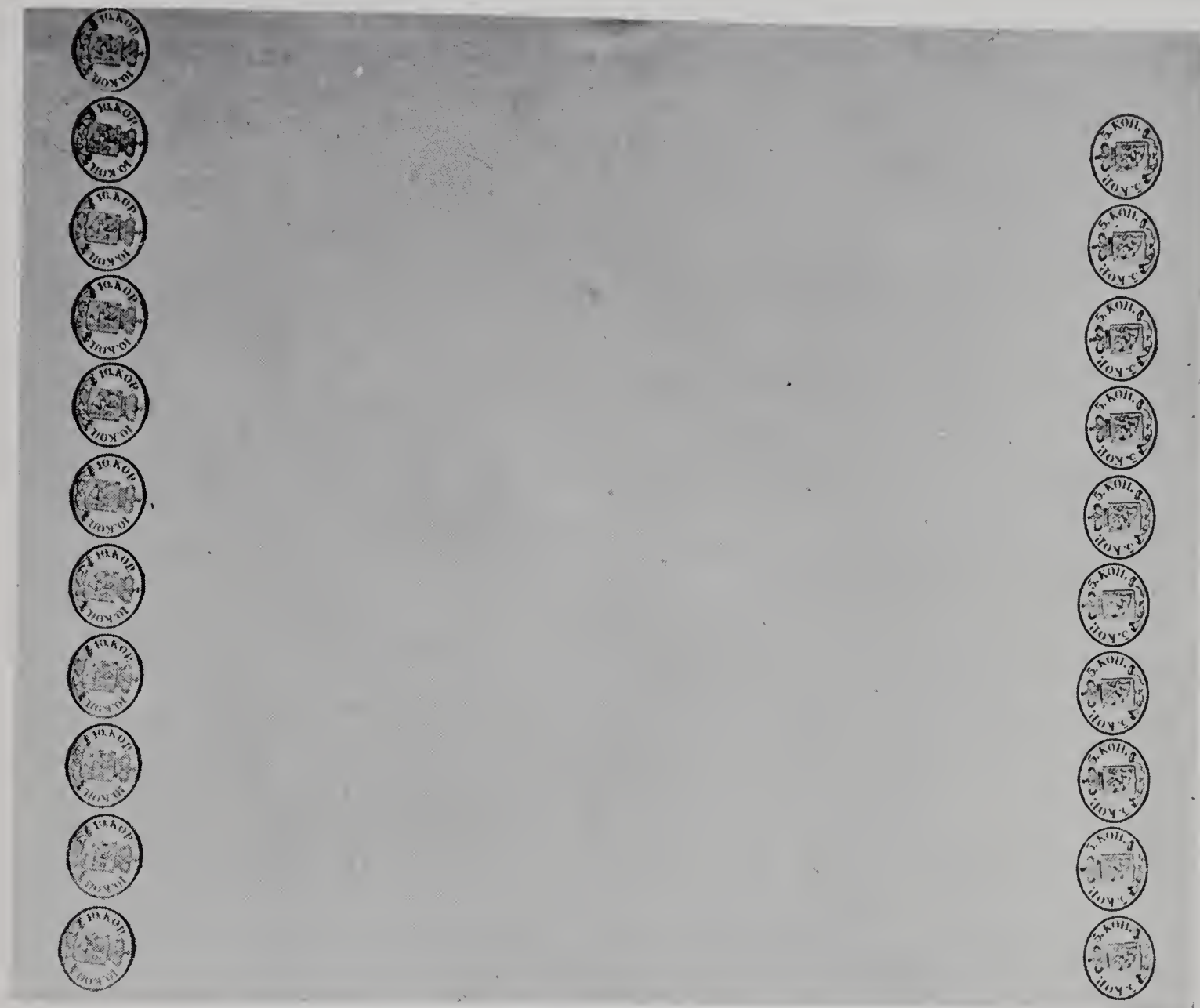


Figure 17

position to the first row. Such tête-bêche pairs and even blocks of four and one block of six (of the 10 kop) are known. They are all great rarities and very valuable items.

It is also possible that the operator divided the whole sheet of paper in strips and stamped all the stamps in two tête-bêche rows.

For stamping the adhesives the 5 and 10 kop dies only were used. The 20 kop value had proved to be unpopular and superfluous. In making the stamps with the aid of the oval dies for envelopes some additions were made to the dies. In both the crossed post-horns small pearls were applied, and in the space between the crown and the shield for the 5 kop value a small rhombic figure was added, and for the 10 kop a small pearl. These were secret marks for protection against forgeries and illegal re-use of cut-outs. About the secret marks information was given to the postmasters "sub secreto". Note the secret marks in the reproduction of the 10 kop black print in FIGURE 14.

Sometime between the end of 1857 and the early part of 1858 the pearls of the 5 kop value were enlarged. This was obviously a purely practical measure, as the pearls sometimes were filled with ink and did not show clearly. As the enlargement was not officially ordered, the listing of the first stamp of Finland is incorrect in all catalogues, including the Finnish, because the 5 kop stamp with the enlarged pearls appears under a separate number (No. 3). The correct numeration for this stamp would be No. 1B.

The author has studied the die thoroughly and found that the enlargement of the pearls was made in a very simple manner. On the die a pointed punch was applied in the hollows of the pearls, and with one or more blows of a hammer on the punch the pearls

were enlarged. The raised walls of metal on the enlarged hollow printed the enlarged pearls. As they were raised above the level of the printing surface of the die, the pearls on the stamps were impressed deeper into the paper than other parts of the design.

Obviously the small pearls and the other secret marks in 1856 were made in the same simple manner.

FIGURE 16 is a reproduction of the 5 kop die with enlarged pearls. Note that the pearl on the right hand side is bigger than on the left (reversed on the printed stamp). On enlarging the pearl at the left, the raised metal wall did not stand the blow very well and got a small break. This is perhaps the reason why it was not made bigger but remained slightly smaller than the right hand pearl. Note also in FIGURE 15 the oval envelope die for 20 kop without secret marks, for comparison.

It is to be noted that stamped envelopes were made also after the pearls were enlarged, and that cut-outs of these sometimes are offered as postage stamps. On these cut-outs, however, the paper structure (direction of fibers, mesh marking or vergé lines) is always going in a *diagonal direction*, while on the stamps the direction is always *horizontal* or *vertical*.

Designs and Data for Twenty-Eight U. S. Duck Stamps

Duck Stamp Data, a circular showing the design of each of the twenty-eight migratory bird-hunting stamps issued thus far, has just been published by the Department of the Interior. The circular contains philatelic data on each of the stamps, technical information on the preparation and issuance of the stamps, and general information on related waterfowl legislation.

The Migratory Bird Treaty with Great Britain (acting for Canada) was completed in 1916 and was implemented in 1918 by the Migratory Bird Treaty Act. It was not until July 1, 1934, that a Federal duck-stamp program became effective. During the 25-year period ending June 30, 1959, a total of 32,592,841 Federal duck stamps was sold. During the next two years 3,361,556 more were sold. Sales for the current year are still in progress. In the first year, 635,000 stamps were sold. The top year was the twelve-month period ending June 30, 1956, when sales totaled 2,369,940 stamps. Any person who has attained the age of sixteen and who hunts migratory waterfowl must have a current duck stamp.

The circular was prepared by the Office of Information of the Fish and Wildlife Service for the Bureau of Sport Fisheries and Wildlife. It is listed as *Duck Stamp Data*, Fish and Wildlife Circular III. It can be purchased from the Superintendent of Documents, Government Printing Office, Washington 25, D. C., for 30 cents.

Pollock Designed Canadian Resources Stamp

A. L. Pollock of Toronto, designed the 1961 "Renewable Natural Resources" stamp of Canada. The design shows two hands holding up a five-spoked cogwheel. Between the spokes of the wheel are modernistic sketches representing water resources, agriculture, forestry, wildlife and fisheries. The hands and lettering were printed in brown and the wheel, sketches and background in light green. Mr. Pollock also designed the Canadian Textiles and Chemistry stamps.

Essay-Proof Society Members Show Judges

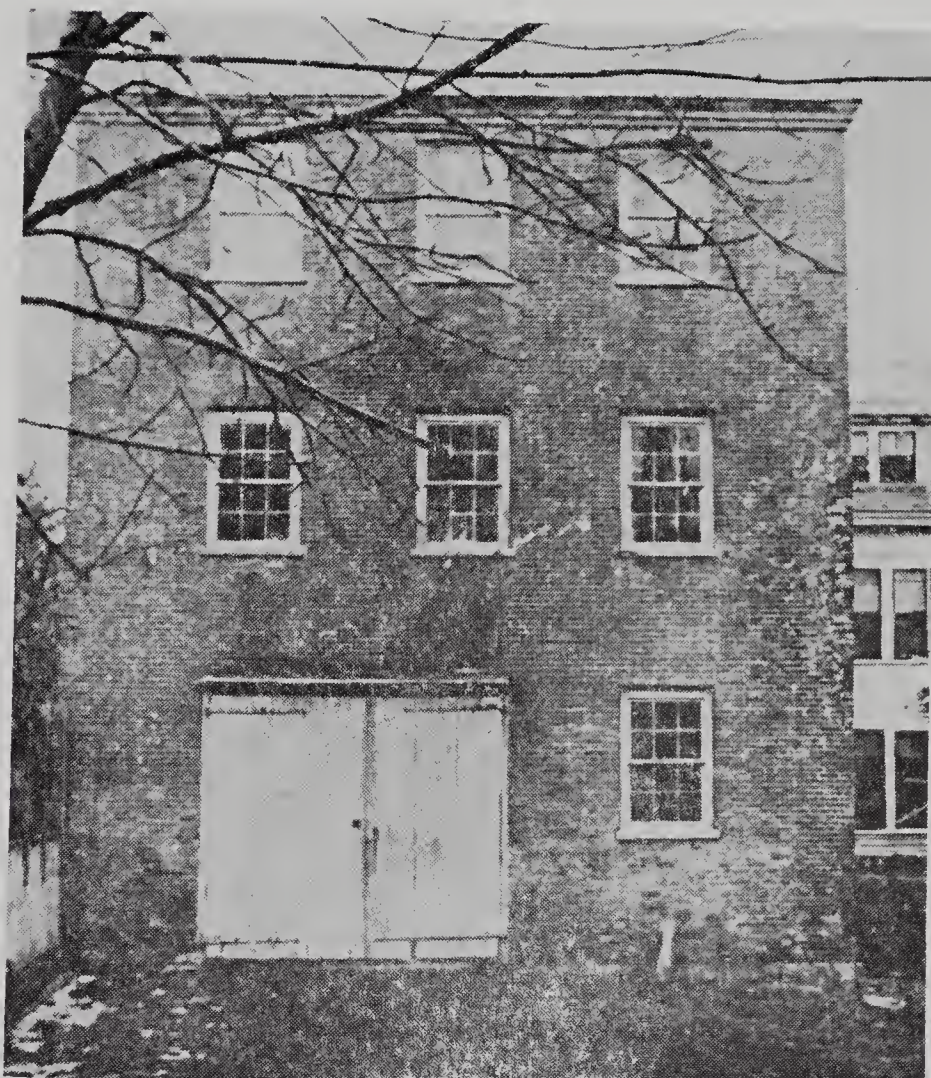
At the International Philatelic Exhibition known as Argentina 62, held in Buenos Ayres May 19 and 20, 1962, our fellow members, Alvara Bonilla Lara, representing Costa Rica, and Ricardo De Elicabo, Argentina, served on the jury.

Jacob Perkins, 1766-1849

Precious Metalsmith, Pioneer Inventor, Engraver and Die-Maker

By Ralph R. Weaver

(Continued from JOURNAL No. 74)



From Bathe's "Jacob Perkins"

The Engraving Plant of Jacob Perkins in Newburyport, Mass., as it appeared about seventy-five years ago. Built in 1808, it is still standing.

The stereotype steel plate, produced by the sidereographic process, brought comparative security to, and encouraged the issuance of, bank notes as a medium of exchange. Perkins had finally found a reasonably effective protection against counterfeiters. His second invention of interest to collectors was the transfer roll. Without it the revolutionary idea of uniform postage rates prepaid by mass-produced postage stamps would have taken much longer to materialize, or would have cost so much more to achieve that rates would have been higher and counterfeiting more prevalent.

Evil of Counterfeiting

It is an ironic commentary on philately and numismatics that some of their more challenging and least exhausted areas of research originate in the perverse efforts of just a few rogues to defraud legal issuing agencies by counterfeiting. The lure of quick and easy profit is as old as recorded history. The ancient civilizations of China, Persia, Egypt, Greece and Rome never did rid themselves of counterfeiters and gold sweaters, even though murderers and deserters had a better chance of escaping death when caught.

Milling was invented to make more difficult the successful slivering of gold and silver coinage. In England as early as 1350 A. D. it was an act of high treason to counterfeit the king's seal or gold and silver coins.

And in the field which might be called negative counterfeiting, because its effect on the revenue of the issuing agency was the equivalent of forgery, all the stamp papers of special structure and compositions, the decalcomanias, watermarks, controlled and fugitive inks, grills, and the very perfection of steel engraving and intaglio printing themselves are evidence of the imaginative efforts to avert the reuse of postage stamps.

Early Counterfeiting in the United States

Counterfeiters were active and successful for a long period in the life of the Colonies and the young republic. The substitution of paper for metal as a medium of exchange only multiplied and facilitated their efforts. In bank notes the losses were suffered primarily by ordinary people and tradesmen, who kept resentful pressure on the banks and legislatures to devise some means of protection. The antidote was hard to find because notes were printed on variable, uncontrolled paper from copper plates, which wore so badly after two to three thousand impressions that even poor imitations looked enough like bona fide notes from worn plates to escape detection. And if a worn plate were re-engraved, the new plate could not be made to look exactly like the original. The first requirement, in the attempt at security, was to have the notes of a series always *identically* the same. Engraving on steel plates, from which tens of thousands of inimitable impressions could be taken without perceptible deterioration, brought the counterfeiters up short, and still does.

A Check for Detecting Counterfeits

The first intimation that Perkins was on the track of a successful deterrent to counterfeiting appeared in the balance of that July 18, 1792 item in the *Essex Journal*, previously quoted. It said:

. . . But what is of more importance, and will be found to be of more public utility than the foregoing, is a check which he has invented, for discovering counterfeits—this is so contrived, as that one-eighth of a minute is sufficient to determine, without the possibility of a mistake, whether a piece of money is genuine or not, and any town or merchant can be supplied at a small expense with said checks, and then rest assured that an imposition will be absolutely impossible . . .

Though Perkins thus apparently devised as early as 1792 some sort of checking device to detect counterfeit money, the invention was not seriously exploited at the time and was not patented until March 17, 1799. We do not have in his own words a description of this early type of note and it is not certain just what feature the "check" consisted of. It seems likely, though, that the note specified in the 1799 patent (which is not available to us) was a forerunner of those later described as having a design produced by a number of separate engraved steel dies clamped together and pressure-transferred to a copper or soft steel printing plate, with sometimes check letters, as A, B, C, etc., stamped at the ends.

Such plates Perkins called *stereotypes*, though instead of the designs thereon being facsimiles of the original, they were *reverses*. When later on the transfer roll was used, to produce facsimiles, the plates were still called stereotypes—and properly so.

With this step, however, Perkins was not satisfied, because the impressions from worn copper plates lost beauty, sharpness and immunity from counterfeiting. Still, this did not dissuade him from publishing in the *Newburyport Herald*, about two months after his patent was granted, the following notice. It shows that he was a pretty good promoter, and an early user of testimonial advertising:

JACOB PERKINS

Having invented an effectual check for detecting counterfeit Bank Paper, which has received the sanction of several Banks, and the approbation of the undersigned eminent artists in Philadelphia, and

having obtained a patent securing to him, and his assigns, the exclusive right of the invention, hereby offers to his fellow-citizens the privilege of using it upon terms to be agreed on between him and any person disposed to avail themselves of a guard against counterfeits.

The undersigned having examined Jacob Perkins' new invented method to detect Counterfeit Bank Paper, do approve of the plan: it being impossible to engrave or sink two plates perfectly alike without the original die or hub, the counterfeiter would find it impossible to make an impression which would perfectly gage with the check from the original die.

Robert Scot, Engraver & Die Sinker¹
James Smither, Engraver
James Akin, Engraver

That same year of 1799, Jacob's brother Abraham, who owned a general merchandise store, occasionally advertised in the same paper one of Jacob's bread-and-butter products:

SILVER EAGLES

Elegant Silver Eagles for cockades, of a new pattern approved by the Secretary of War and now universally worn in Philadelphia, may be had of Abraham Perkins, No. 4 Market Square, Newburyport.

Hardening and Softening Steel Plates

About 1804 Perkins "discovered a process for hardening and softening steel at pleasure." The basic process itself was not new, but its application to the flat, easily damaged surface of a delicately engraved plate was Perkins' creative accomplishment. In an advertisement in the *Newburyport Herald*, March 8, 1805, he stated that "the standing part of the plates are elegantly engraved by Mr. James Akin.² When completed there will be from six to seven hundred days work in the plate, and being well hardened, it will, without injury, print more paper than will be used by the United States. It is now nearly finished, and any orders addressed to him at Newburyport will be punctually honored." This was the beginning of the imprint, *Patent Stereotype Steel Plate*, found on so many of his notes—without, however, the Perkins name.

Perkins pursued aggressively this advantage. In January, 1806, he published a short pamphlet entitled *The Permanent Stereotype Steel Plate, with Observations on Its Importance, and an Explanation of Its Construction and Uses*. It contained a folding plate illustrating a sheet of four notes (\$5,10,5,5) with check letters C,B,A, and D printed on the ends, and directions for checking or gauging suspected notes by comparison with the proper check letter. Some quotations from this booklet follow:

Such is the plan, which the Subscriber now offers to the consideration of the public, and which he has, for the last five years, been labouring to accomplish. He flatters himself that, on strict investigation, it will be found in its present improved state to approach nearer to the desired security, than any mode heretofore adopted or proposed. He believes that an exact *uniformity* in bills, excepting the name of the bank and town, is the only means by which individuals can be enabled to distinguish between spurious and genuine bills. To effect this *uniformity*, he has formed a case-hardened steel plate, from which the frontispiece was printed [a sheet of four New Hampshire notes, 5,10,5,5]; this he will carefully preserve as a *standard* plate for all those banks, which honour him with their attention. It is presumed that all the bills, which the present age would require, might be made from this plate, without defacing it in any perceptible degree.

This plate is made up of fifty seven case-hardened steel dies, an inch thick, and keyed together in a strong iron frame, which is screwed firm to a metal plate of an inch in thickness. It is made of separate parts; in order that it should serve to print bills of any denomination, and for any banks, simply by removing the dies, which contain the name of the bank, town and denomination, and substituting others prepared for the purpose; and also that an exact uniformity might be preserved between banks in general, which could not be effected in the common way of engraving plates . . .

The standing parts of the plate being always the same, it will exactly gauge or check with any denomination of any bank, while, at the same time, the engraving and etching will compare only with

¹ Robert Scot, b. Scotland, stipple and line engraver; Chief Engraver, U. S. Mint from 1793 to death in 1823.

² James Akin was born in South Carolina, and studied engraving in England. At Perkins' request he came to Newburyport about 1804, and went to Philadelphia again in 1808. He set up his own business there, and died in 1846. Portraits in line and stipple became his forte.

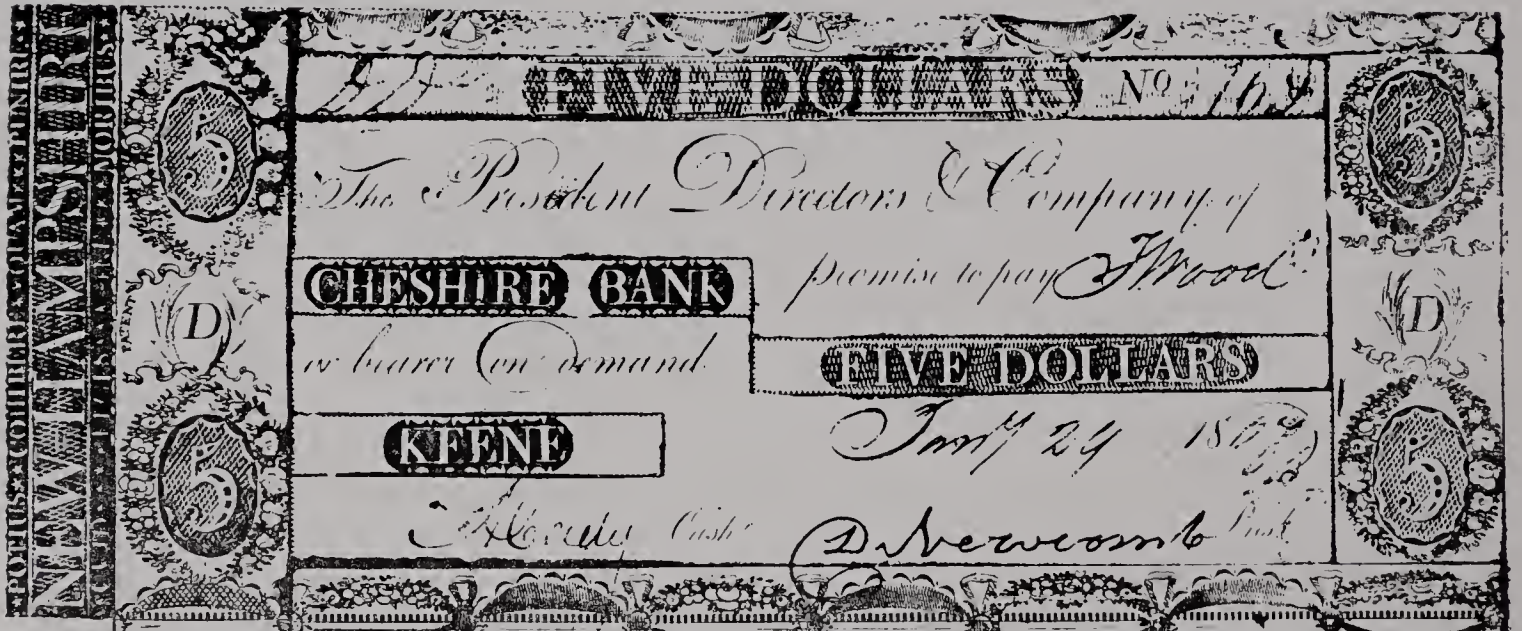
the bill of the same check letter, which may be seen at each end of the bill . . .

This method of checking bills of different banks by one standard has never before been practiced, nor could it be upon the old plan of engraving plates, for such soon wear out; and experience has proved it impracticable to engrave two exactly alike.

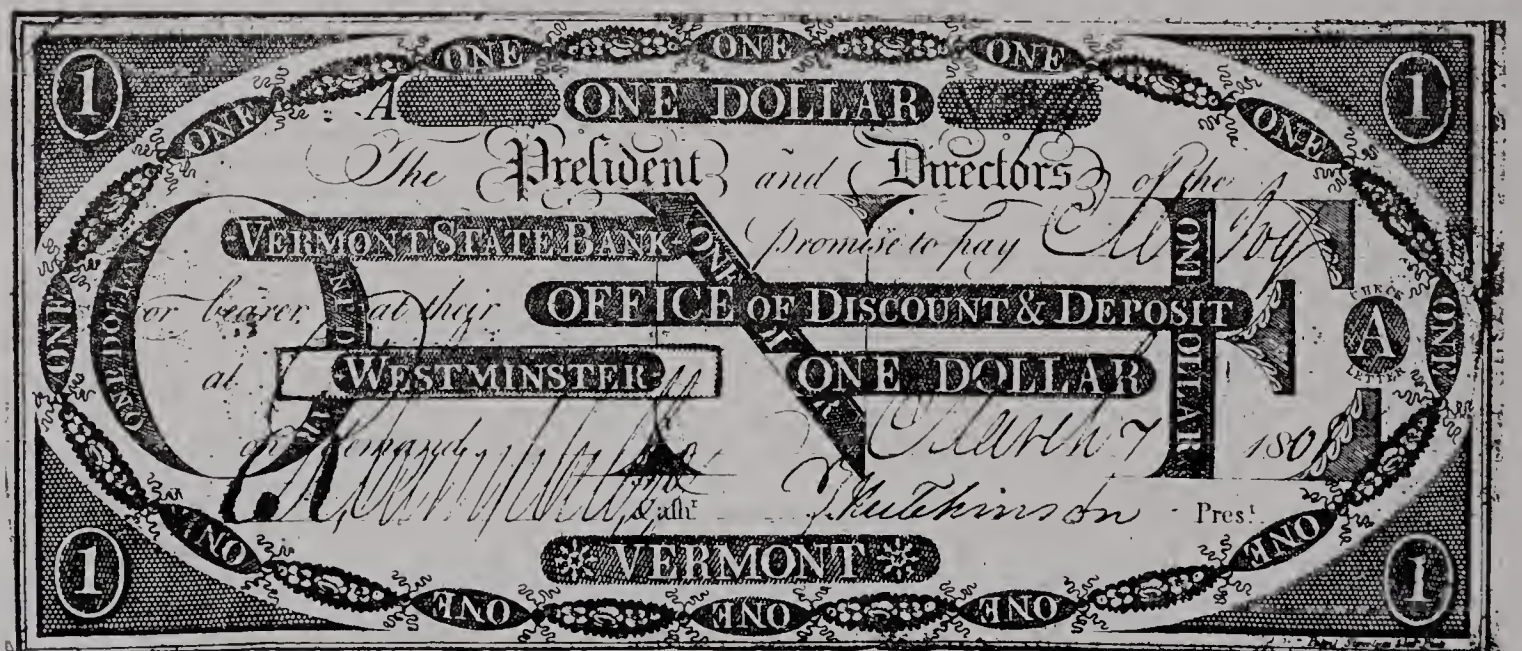
In making this plate, together with the machinery and dies necessarily used about it, more than eight hundred days have been expended.

Three years have elapsed since bills from Stereotype plates have been circulating [which would make the introduction of his stereotypes about 1802-3, these being copper] and no attempt has been known to have been made to counterfeit them; twenty six banks have had bills made upon this plan.

. . . Bills of less denomination than five dollars are printed from copper Stereotype plates, of an oval form, which is an infallible check against altering them to any of a higher denomination. [The oval border contained the denomination many times repeated.]



A Perkins \$5 note of the type illustrated in his 1806 pamphlet, with check letters at the ends. Printed from a "stereotype steel plate".



A Perkins note having an oval border design in which the denomination is repeated many times, to prevent raising, as mentioned in his 1806 pamphlet. A design for notes under \$5, generally printed from "copper stereotype plates".

The notes of this period did not have the denomination in very small letters printed over the greater part of the face, as was the practice a little later.

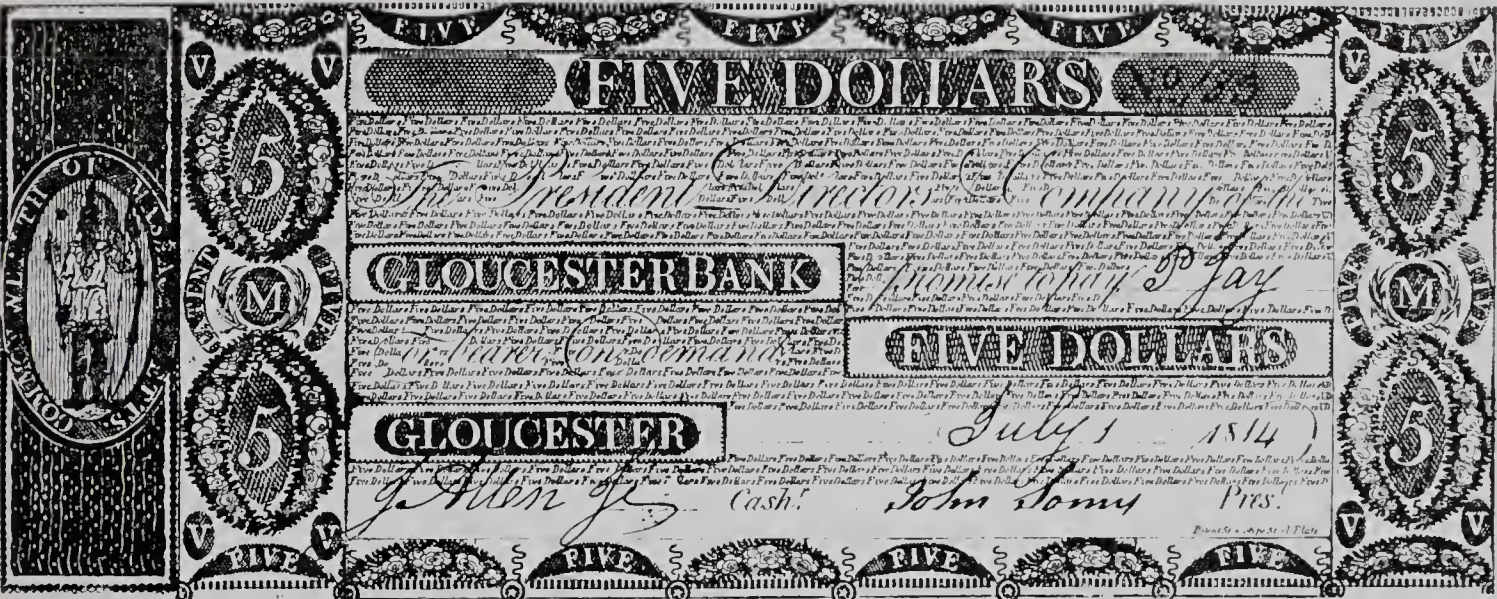
About this time Perkins also encouraged and assisted the publication of a tract called *The Only Sure Guide to Bank Bills; Or Banks of New England, With a Statement of Bills Counterfeited*. It was really a formidable listing of all the known counterfeit notes, and would have appeared to be blackmail had it been published by Perkins himself. Certainly it was more influential in bringing new banks into the Perkins fold than any technical treatise could have done.

Massachusetts Bank Act of 1809

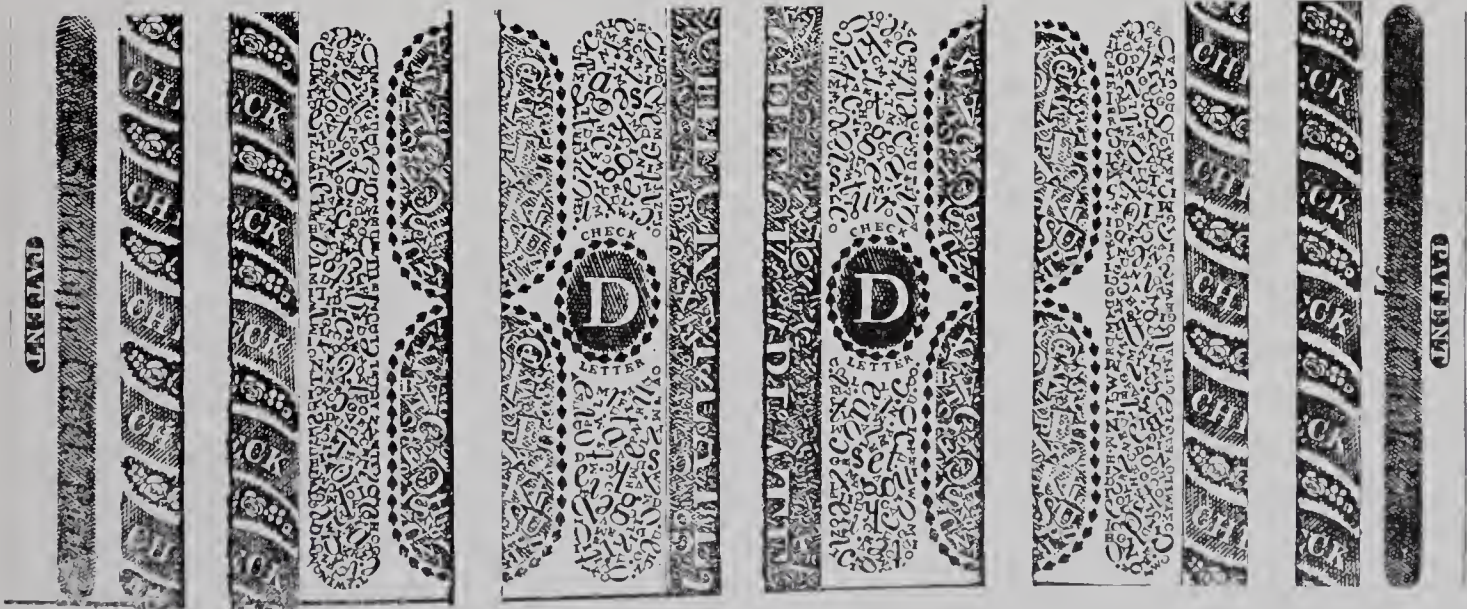
By 1806 Perkins felt confident enough to address a memorial to the General Court of the Commonwealth of Massachusetts. He was abetted by such substantial business men as Israel Thorndike, the Salem banker, and Jeremiah Nelson, the Newburyport merchant and intimate of Perkins. The memorial was a plea, calmly and persuasively presented, for mandatory use of Perkins plates in the State. Generally approved, his scheme did secure customers, but when the Massachusetts Banking Act was enacted in 1809 Perkins had almost a monopoly in the printing of notes for banks chartered in that State. His patent plates were required for all denominations from one to five dollars, but only those of \$5 were required to use his new check plate for the back. Its use for higher or lower denominations was optional with the banks.

Improved Check Plate

As a result of his success in securing, after some delay, the Massachusetts note printing business, Perkins in 1809 published another pamphlet with the title (somewhat abbreviated), *Perkins' Bank Bill Test; Consisting of Original Impressions from the Perma-Stereotype Steel Plates of Massachusetts Paper Currency, Executed in Conformity to an Act of the Legislature, passed March 3, 1809: together with the Standard Check Plate.*



A Perkins note as illustrated in his 1809 pamphlet, the denomination in very small letters repeated many times, check letters at the ends. A typical "Patent Stereotype Steel Plate" note.



Back of a note showing Perkins' Patent Check Plate, as illustrated and described in his 1809 pamphlet.

On a frontispiece page is an extract from the Massachusetts law requiring the banks to adopt the stereotype steel plates.

The pamphlet contains "a set of original impressions from the plates [two sheets of four notes each] on which all the Bills of this Commonwealth will be executed, and also impressions from his Check Plate [a sheet of four, with check letters A, B, C, D], which will be uniform on the back of every bill of five dollars and upwards, having the same check letter, that shall be executed on this principle, whether of this State or of any other of the United States. . . . The Check Plate, it may be observed, is composed of steel bars, which, when the work was impressed on their surface, were in contact with each other; but afterwards were case hardened and separated by narrow plain strips of hardened steel, thus dividing the letters and the other work as chance directed, and forming convenient lines to check with bills which may be suspected." Under the heading "Directions for Gauging and Comparing Suspected Bills", it is directed that "care should be taken to fold the suspected Bill exactly at one of the lines of separation, and to match it with the opposite line on the check plate." Also, "Another mode of discriminating between the genuine Bill and the counterfeit, is by a general comparison of the Bill itself. This may be done by laying the suspected Bill under the genuine Bill having the same check letter; then carefully examine whether the letters and other work are precisely the same in each Bill . . . This latter mode will usually be found the more easy, and it is presumed will be sufficiently accurate and effectual. It will be found particularly, the preferable mode of testing Bills under Five Dollars, such Bills having no check impression on their back."

On the two specimen sheets of notes (1, 1, 2, 3, and 10, 5, 5, 5) the faces are nearly covered with a repetition of the denomination in very small letters; an advance in complexity over earlier designs, to make counterfeiting or raising much more difficult.

With respect to the check plate for the backs, it seems that this was not long used, as it was found that the intricate designs on the faces were too difficult to be successfully counterfeited. A characteristic of all the Perkins notes was the absence of vignettes—except the occasional use as an end piece of a crude engraving of the Massachusetts seal or arms, and on a few later notes some small and insignificant designs of this nature.

Abraham Perkins

Even before Perkins acquired the Massachusetts monopoly, his bank note business had grown beyond his ability to supervise the business end of it, and certainly beyond his natural inclinations. Early in 1808 he persuaded his brother Abraham to sell his store and become a partner in the engraving and printing business. Jacob mortgaged his three-story frame house at 14 Fruit Street to secure Abraham from loss of the money he was putting into the business. With part of the proceeds they built a three-story brick plant on the plot behind Jacob's home. Both these structures are intact today. So when the flood of business came in from Massachusetts, Jacob had acquired much better management than he himself could have supplied, and had relieved himself of the drudgery of commerce which consumed the time he wanted to spend exploring new fields. All his life he was spurred by a sort of compulsive drive to solve the mechanical problems which had baffled others. It is typical of him that, once the technical problems had been mastered, he dropped the project like a worn-out coat. He always needed a money return from each enterprise, but he was unwilling to devote his own time to assure it; invariably, after a patent had been granted, he either sold it outright or sought a partner to exploit it. With a guileless man like Perkins they were not hard to find.

When Perkins went to Philadelphia in 1815 he was heavily in debt because of loans with which to make new, experimental equipment. His substantial income was never equal to his inventive needs. By 1817 his New England creditors became restive, and induced Abraham in July that year to go to Philadelphia and persuade his brother to make some settlement. Jacob signed two notes for \$1,750 each, endorsed by Murray and Fairman, and named a third party, not Abraham, to serve as his agent. The agent went bankrupt and, by some legal quirk, Abraham, a mere messenger in the transaction, was

held liable for the debts. Since it took him until 1834 to pay them off, it appears certain that Jacob received no income from the Newburyport bank note business after 1818, and had no financial interest in it.

It was Abraham, with his son Nathaniel, who consummated a deal with W. S. Pendleton and Hazen Morse of Boston, under which the *New England Bank Note Company* was formed in 1833. On March 9, 1833, the *Daily Evening Transcript* carried the following notice:

THE BANKING INSTITUTIONS in New England, are respectfully informed that the subscribers have formed a Copartnership under the firm of the N. ENGLAND BANK NOTE CO. for the purpose of engraving and printing Bank Notes. Their establishment (now in Newburyport) will be removed to the city of Boston, and located in some building containing secure and fire-proof vaults for the safe deposit of plates and dies, which shall at all times be subject to the inspection of any committee appointed by the Banks for the prevention and detection of counterfeits.

The subscribers have spared no expense in procuring Machinery of the latest improvements and of the most perfect kind. The assistance of the most skillful artists of this city, of New York, and Philadelphia, has been secured, and every arrangement made to render their work excellent, and to place every possible obstacle in the way of the counterfeiter.

Abram Perkins,
W. S. Pendleton,
Hazen Morse,
Nath'l. Perkins.

In September, 1832, Abraham Perkins bought back the dwelling portion of the Fruit Street premises in Newburyport, and lived there until his death in 1839.

It is apparent that some drift away from Perkins' stereotype steel plate had taken place. The vogue for fancy vignettes, which his designs lacked, was growing. The emphasis in the newspaper notice on the high quality of the art to be secured from outside cities, and the acquisition of new machinery, point to a competitive situation which the Massachusetts monopoly had not thwarted entirely. As if to confirm this, the same issue of the *Transcript* carried this notice:

Annin & Smith, Bank Note Engravers, No. 70 State Street, Boston, Inform their friends and the public that, by their arrangements with the well known and long established house of Draper, Underwood, Bald & Spencer, (formerly Murray, Draper, Fairman & Co.) of Philadelphia, they are now in readiness to execute Bank Notes combining every modern improvement which has been found of real advantage as a security against counterfeits—at the shortest notice.

This sounds like pretty strong competitive copy—no telling when the New England Bank Note Company will get moved and ready to operate, but we can produce on “the shortest notice”; and our connection with the illustrious Philadelphia firm assures engraved bank notes with all the “real security” effective against counterfeiting, no matter what the Commonwealth dictates in the use of antiquated check plates. If they are not antiquated, why go to New York and Philadelphia for talented engravers?

Siderography

Some idea of the requirements for mastery of the siderographic process can be gleaned from the following quotations from an 1819 London letter addressed by Perkins, Fairman and Heath (the English partner) to *The Society for the Encouragement of Arts, Manufactures and Commerce*. The long epistle is titled: *Prevention of the Forgery of Bank Notes*, a fine example of Perkins' canny promotional ability.

The first part outlines what “we, the proprietors of the Siderographic art”, call the “grand basis of *security* in this plan.” Then, aware of the impact of the plan upon the English engraving craft, with the resultant fears and opposition, Perkins writes:

. . . This kind of engraving is extremely difficult to imitate. This machine, which is denominated the geometrical lathe, was invented in America by Mr. Asa Spencer. Its powers for producing variety are equalled only by the kaleidoscope; but for beautiful patterns it surpasses everything of the kind. It has one of the peculiarities of the kaleidoscope, viz. that the turning of a screw, like the turning of the kaleidoscope, produces an entire new pattern, which was never seen before, and perhaps would never be seen again. The pattern however may be perpetuated by the transferring process. We are now printing

from a plate of the most delicate work, which has already printed above 100,000 impressions, and is yet sound. . . . The manufacture of printed calicoes, ribbons, &c., as well as of earthenware, may be much improved by adopting this system This improvement in engraving will apply to about one quarter of the present number of plates used. The others must necessarily be of copper, as a sufficient number of impressions would not be wanted to defray the expense of a steel plate. Not less than a number of impressions which would wear out three copper plates would warrant the making a steel plate. But such is the number of subjects to which this art will apply, and the great inducement to publishers to embellish their works, where large editions are wanted, which they now can do in consequence of its economy, that instead of the demand of engravers being lessened, it will be very much enhanced.

Perkins then anticipates another objection in the following way:

The use of fine and delicate engraving for Bank notes, has been objected to, in consequence of the difficulty of printing on such highly sized paper. But this objection is entirely got over by our method of printing in the water leaf, and sizing after printing. This improvement has a triple advantage,—that of producing beautiful impressions, having on its surface, after printing, a better size, and preventing the ink from being so easily transferred.

The second part of the letter is devoted to a detailed exposition of the “means of executing” the security promised by his process. It reads as follows:

In order to describe the method of preparing and hardening the steel plate and dies, the following particulars are necessary:

In order to decarbonate the surfaces of cast steel plates, cylinders, or dies, by which they are rendered much softer and fitter for receiving either transferred or engraved designs, we use pure iron filings, divested of all foreign or extraneous matters.

The stratum of decarbonated steel should not be too thick for transferring fine and delicate engravings; for instance, not more than three times the depth of the engraving: but for other purposes the surface of the steel may be decarbonated to any required thickness.

To decarbonate it to a proper thickness for fine engravings it is to be exposed for four hours in a white heat, inclosed in a cast iron box, with a well closed lid. The sides of the cast iron box are made at least three quarters of an inch in thickness; and at least a thickness of half an inch of pure iron filings should cover or surround the cast steel surface to be decarbonated. The box is to be suffered to cool very slowly, which may be effected by shutting off all access of air to the furnace, and covering it with a layer six or seven inches in thickness, of fine cinders. Each side of the steel plate, cylinder, or die, must be equally decarbonated, to prevent it from springing or warping in hardening. It is also found that the safest way to heat the plates, cylinders, or dies, is by placing them in a vertical position.

The best cast steel is preferred It is therefore necessary that, after any piece of steel has been so decarbonated . . . it should, previously to being printed from, be again carbonated, or reconverted into steel capable of being hardened. In order, therefore, to effect this carbonization or re-conversion into steel, the following process is employed:—a suitable quantity of leather is to be converted into charcoal by the well-known method of exposing it to a red heat in an iron retort, for a sufficient length of time; or, until most of the evaporable matter is driven off the leather. Having thus prepared the charcoal, it is reduced to a very fine powder; then take a box made of cast iron, of sufficient dimensions to receive the plate, cylinder, or die, which is to be reconverted into steel, so as that the intermediate space between the sides of the said box, and the plate, cylinder, or die, may be about one inch. This box is to be filled with the powdered charcoal, and having covered it with a well fitted lid, let it be placed in a furnace similar to those used for melting brass, when the heat must be gradually increased, until the box is somewhat above a red heat; it must be suffered to remain in that state till all the evaporable matter is driven off from the charcoal. Then remove the lid from the box, and immerse the plate, cylinder, or die, into the powdered charcoal; taking care to place it as nearly in the middle as possible, so that it may be surrounded on all sides by a stratum of the powder, of nearly an uniform thickness. The lid being replaced, the box, with the plate . . . must remain in the degree of heat before described, for from three to five hours, according to the thickness of the plate, cylinder, or die so exposed. Three hours are sufficient for a plate of half an inch in thickness; and five hours when the steel is one inch and a half in thickness. After the plate . . . has been thus exposed to the fire for a sufficient length of time, take it from the box and immediately plunge it into cold water. It is important here to observe, that it is found by experience that the plates or other pieces of steel when plunged into cold water, are least liable to be warped or bent when they are held in a vertical position, or made to enter the water in the direction of their length. . . . It is found, however, by long experience, that on plunging the heated steel into cold water, and suffering it to remain there no longer than is sufficient for lowering the temperature of the steel to the same degree as that to which a hard piece of steel must have been raised, in order to temper it in the common way; it not only produces the same degree of hardness in the steel, but what is of much more importance, almost entirely does away with the risk or liability of its cracking or breaking. . . . It is impossible to communicate by words, or to describe the criterion by which we can judge of, or determine, when the steel has arrived at the proper degree of temperature, after being plunged into cold water; it can only be learned by actual observation, as the workman must be guided entirely by the kind of hissing or singing noise, which the heated steel produces in the water while cooling. From the moment of its being first plunged into the water, a varying sound will be observed; and it is at a certain tone before the noise ceases, that the effect to be produced is known. . .

We can rely upon the accuracy of this description, for Perkins was never devious or secretive. He is known to have materially aided other inventors and scientists by revealing openly the methods and results of his experiments. Some historians believe, for example, that his work in the liquefaction of gases antedated Faraday's and that he discussed his work and theories with Faraday.

But the key sentence is near the end: the workman is guided only by the kind of noise produced by the cooling steel, and must recognize "a certain tone" to ascertain when the right result has been obtained. Clearly, mastery of the siderographic process had required thousands of man-hours, and remained a personal, intangible relationship between the craftsman, the raw materials and the elements.

(To be continued.)

M. Juvara Engraved First Stamps of Sicily

Sicily, a unit in the Kingdom of the Two Sicilies, issued its first and only stamp (Scott's A10) January 1, 1859. These were engraved by M. Juvara and intaglio printed in the Palerme Printing Plant. Sicily became a part of the Kingdom of Italy in 1860, during the general consolidation which began in 1859.

Costa Rica's Rotary International Airmail Series

The 6-denomination airmail series issued February 7, 1956 by Costa Rica to commemorate the 50th Anniversary of Rotary International, was authorized under Presidential Decree No. 7, dated February 3, 1956.

Back Numbers of

The Essay-Proof Journal

*are available upon application to
the Secretary*

KENNETH MINUSE

1236 Grand Concourse, New York 56, N. Y.

The Essays and Proofs of the 1894 Issue of Ethiopia

By I. Adler

The initial die for the first stamps of Ethiopia was engraved by M. Eugene Mouchon, of Paris, the most prominent engraver of his time—the master-engraver of many a French stamp.

On the first essay dating from 1893 (or early 1894) the design shows in the lower right corner a twig with pod, leaves and flowers; in the lower left, a twig of leaves surrounded by a cluster-embellished effigy of the Emperor Menelik wearing the huge crown of King Solomon, a massive golden affair encrusted with rows of precious stones and jewels surmounted by a Greek cross and, in front, the religious symbols of St. George fighting the dragon. The weight of this crown was almost 20 pounds. The upper portion of the design carries Amharic inscriptions and below the portrait of the Negus is an open space for the figure of value. This essay, printed in black on thick white India paper was, though rejected, the basis for the second and approved Negus type. The Emperor selected motives calculated to ensure the inviolability of the mail in the hands of the natives through which it was going to pass.

The second series is a group of enlarged unfinished die proofs of the Lion as well as the Negus type and was, again, similar to the finally adopted designs. (N. B.—On this second die proof the Negus type, the value space is indicated by a colored square, the currency “guerche” being added in Amharic). From this second enlarged die proof a new master die was produced.

The next phase towards completion of the stamps proper was a series of matrices and dies, completed as well as unfinished, from which plate proofs, now in colour, bearing PROVINCE NAMES, were taken. (The province name of Harar was shown on the Lion type.) These master die proofs were made on white rag card, India paper, pelure and chamois paper, printed at the Government Printing Works at Paris. All proofs, except the latter ones mentioned, were in black ink. However, the Lion type proofs are in red, blue, and grey—with or without Amharic inscription of each of the major provinces, viz., Shoa, Kaffa, Harar, Tigre, Godjam, Sidamo, Wallega and Jimma.

Following these there was another flood of proofs from the finished dies (used for the printing of the short-lived so-called Province Blocks). The Amharic characters for the provinces were engraved beside the scroll, level with the crown. From these dies the first actual stamps were printed in normal sheets. They were superseded by the regular issue of seven stamps without the provincial inscriptions.

The very last series of proofs were made without the provincial inscriptions and were printed in a series of seven with the adopted colours. This final set of proofs bear “Guerche” values, the standard currency in use up to 1928. The four low values show the side-face portrait of Menelek, the three high ones being of the Lion type. These final proofs exist with or without the hand-stamped overprint SPECIMEN. This overprint, in black, is found in two different types. The same overprint was also used on the first stamps, and sets of these specimen stamps were presented to officials of the Ethiopian court, foreign missions, and other privileged persons.

All these proofs exist imperforate only—the stamps themselves, as issued, were perforated, and, so far, no one has found any “imperf. errors”.

(This article appeared first in “The Lion”, the bulletin of the Ethiopian Collectors’ Club. It is reprinted here from Stamp Collecting, London, with permission.)

The Ethiopian Collectors Club was founded early in 1959, and is for all stamp collectors interested in the philately of Ethiopia. The society publishes a journal, “The Lion”, six times a year. Membership in the society is \$1.00 a year, plus forty cents entry fee. Inquiries should be direct to N. R. Handley, Hon. Secretary, Sanga Bar, Headcorn Road, Staplehurst, Tonbridge, Kent, England.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:
Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y., for sales of British North America essays and proofs.

Sol. Altmann, 65-20 Parsons Blvd., Flushing 65, N. Y., for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

The Catalog Committee receives lists of prices realized from many auctioneers covering essays and proofs of many countries. Lack of space compels us in most cases to limit our reports to those of the United States and British North America, as these appear to be the countries where most of our members' interest lay. However, we will be glad to supply this information for any country, if available. Send lists to Kenneth Minuse, 1236 GRAND CONCOURSE, New York 56, N. Y. with stamped, return envelope.

H. R. Harmer Ltd., London, Eng., Sale of Jan. 15, 16, 1962.

Mauritius

1935 5p Black die essay of frame and a die essay of vignette in green
204E-A 140.00

Rhodesia

1897 8p Red and emerald on yellow paper, design similar to issued stamp,
but without crown at top56E-A 14.00

Harmer, Rooke & Co. New York Sale, July 12, 1961.

1861-63 1c blue, "Specimen" in black; Bank Note inscription in dull
red63P1
2c black, "Specimen" in red; Bank Note inscription in black ..73P1
3c rose, "Specimen" in black; Bank Note inscription in green ..65P1
5c brown, "Specimen" in black; Bank Note inscription in gray-
black76P1
10c green, "Specimen" in black; Bank Note inscription in dull red
68P1
12c black, "Specimen" in orange; Bank Note inscription in green
69P1
30c orange, "Specimen" both "Specimen" and Bank Note in black 71P1

The above set of large die proofs on India are on large card, inscribed
"Specimen" Postage Stamp, National Bank Note Co., No. 1 Wall
St., N. Y. 450.00

90c blue, Plate proof on India, blk. of 472P3 27.00
1890 1c to 90c set of large die proofs, on India219-229P1 260.00
1893 1c to 5.00 Columbians, large die on thin card230P-245P1 210.00
1912-19 8c to 30c large dies414P-420P1 410.00
1925 2c and 5c Norse-Amer. large dies, India620P-621P1 240.00

John A. Fox, New York, July 13, 14, 1961.

1870 6c carmine, large die proof, (70x82mm) die sunk148P1 32.00
1873 3c black, trial color, India on card. top Pl. #20 and imprint, block of
16158TC 31.00

Vahan Mozian, Inc., Nov. 20, 1961.

1847 5c blue on bond, (Albany P. M.)1XaEc 21.00
1845 Die essay vignette, blue, (42x40mm) (N. Y. P. M.)9X1Eb 21.00

1851	3c warm black, die on India, (41x42) (Albany, P. M.)	11E-Ca	15.00
	3c black, large die on Ivory, (46x53)	11E-Dd	30.00
	3c brown, Die on bond, (25x31)	11E-Hb	20.00
	Master die No. 14, vignettes in black	182E-Ae	17.00
1861	12c black, original , India on card, (35x40)	59E-Aq	32.00
	24c lilac, original cut close	60E-Aj	7.00
	90c blue, original cut close	62E-AHj	16.00
	1c blue, with coupon, perf. all around, Blk. of 4	63E-Bh	34.00
	3c red on green, imperf. Experimental proofs	65TC	17.00
	3c green, imperf. on laid paper	65TCb	16.00
	10c black, large die (52x48) Wood-cut impression	76aE-a	13.00
	10c violet on white, printed on plate of 4	76aE-b	15.00
	3c green, strip of 3 (Lithograph)	82E-Caa	23.00
	3c blue, on violet, (43x40) unlisted	82E-F	31.00
1877	3c green, A. B. Harris essay, blk. of 4	184EAc	13.00
1871	50c Lincoln (Patent date, Dec. 5, 1871) sold for block of 4. This is the Van Der Weyde patent No. 121,475, (not philatelic)		16.00
1910	Experimental essay by B. of E. & P. deep red, blk. of 9, (3x3) upper top albino, (Hamilton)	385aE-Afd	25.00
1851	3c claret, blk. of 4, with brush obliteration, prepared for use from sheet sent to London for perforating	11aP3	75.00
	24c lilac, on India, Horiz. pair, (only 2 pairs known)	37P3	70.00
1861	24c orange, Large Trial color die , (50x50) small pin hole, but extremely rare	60TC1	15.00
1873	3c green, on India, blk. of 4	158P3	29.00
1893	4c deep color of error, India, blk. of 4	233P3	40.00

There were 542 lots of essays & proofs.

Herman Herst, Jr. Shrub Oak, N. Y. Apr. 20, 21, 1961

1861	1c brown, on Patent paper, imperf. blk. of 12, full imp. and plate No. 27	63TC	35.00
1869	1c to 90c plate proofs on card	112P-122P4	32.50
1893	1c to 5. Columbians plate proofs on card	230P-245P4	72.50
1898	1c to 2. Trans-Miss. bi-color die essays	285E-293E	102.50
1875	2c to 60. News. "Atlanta" complete, each value, in each of the five colors	PR9TC-PR32TC	125.00
1887	1c large die proof, imp. A. B. N. Co. C-178	212P1	27.50
	1c large die proof, trial color, copper-brown, same imprint as above	212TC1	27.50
	1c Sample "K" strip of 6, top Pl. No. & Imprint	212S K	20.00
	1c Sample "A" strip of 6, plate No. & full imp.	212S L	17.00

H. R. Harmer, Inc. New York, May 15, 16, 1961

	1861-66 3c scarlet, blk. of 4, (Foundation cert.)	74	3800.00
1890	6c brown, plate proof, stamp paper, gummed, imp. hor. pair	224P	26.00
1898	1c to 2. Trans-Miss. bi-color die essays (150x110) die sunk	285E-293E	150.00

John A. Fox, New York, May 15, 16, 1961

1861	24c lilac, plate essay on INDIA, cut to shape, original,	60E-AHj	11.00
1847	5c, 10c Plate proofs on card (1875)	3P-4P4	14.00
1869	1c to 90c plate proofs on card	112P-122P4	30.00
1875	5c black, blk. of 4, India on card	179TC3	14.00
1890	1c to 90c complete set on card	219P-229P4	18.00
1893	1c to 5. Columbians, complete set on card	230P-245P4	75.00
1842	City Dispatch Post, 3c die proof on laid paper, plus phantom head. (20th Cent. reproduction)	40Lp	10.50
1844	Pomeroy's Letter Exp. 2 proofs on India, sunk on card (70x92) black. orange	117L4,5P	10.00

Revenue

	4c black, Home Bitters, on India, tiny stain,	RS131P1	10.50
1883	20c black, Cigarette, Dewitt Clinton, blk. of 4, India on card		10.00

Harmer, Rooke & Co. New York, May 24, 1961

1893	1c to 5.00, Columbians, plate proofs, each in a margin strip of 4 with full imprint and plate No., all are matched bottom positions except the 1c which has top plate No. ("Cromwell")	230P-245P	800.00
1879	Postal card essays, Brooks patent, 7 varieties	UY1E-M,UY1E-N	14.00

Vahan Mozian, New York, May 25, 26, 1961

1851	3c green, composite items, strip of 3, 33E-L and N together with an additional impression of 33E-L with blank labels	35.00
	6c black-brown, complete design, engraved die on India paper, cut close to shape and mounted	34aEd 35.00
1861	1c blue, original die essay, cut close	55E-A 15.50
	12c black, complete design, large die essay on India on card (58x69 mm)	59E-Ac 55.00
	90c original die essay, cut close	62E-Ah 16.00
	30c black, die essay on India, type I	61E-Bd 17.00
	1c orange, large die on card, (45x70)	63E-Ba 32.00
1867	blue essay, grilled all over similar to 82E-D	24.00
1869	10c orange, large die (50x54 mm)	116E-Db 60.00
	30c scarlet, on ivory paper, (65x50 mm)	121E-cc 52.00
1870	2c black, large die essay on card (48x58)	146E-Bf 38.00
1879	3c green, A. B. Harris, Feb. 1879	184E-Ec 3.50
1910	3c carmine, "Harris Automatic Press Co."	385aE-Bb 10.50
	3c deep red, Experimental essay by Bureau of Eng. & Print. vertical pair	385aE-Af 27.00
1871	50c black, "Patented Dec. 5, 1871" pelure paper, hor. pair (Van der Weyde Patent?)	9.00
1894	1c to 5.00 large die proofs	247,250,253,254-263P1 90.00
1898	1c to 2.00 large die essays, bi-color	285E-293E 95.00
1901	1c to 10c Pan-American large die proofs	294P-299P1 77.50
1908-09	"FIVE" instead of "5" large die essay, blue	335E-A 42.50
1870	3c green, blk. of 12, bot. Plate No. 25 & Imprint	147P3 25.00
(744 lots of essays and proofs) in above sale		

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Members Admitted

- 993 Jackson, Dr. Glenn E., 637 Main Street, Watertown, Conn.
994 Corning, Robert C., Box 111, Hamlet, North Carolina.
995 Dromberg, D. A., Jungfrustigen 7C24, Helsinki, Finland.
996 Waud, Morrison, 33 South Clark Street, Chicago, Ill.

Applications Received

- 997 Irej, George M., 230 Parker Road, Elizabeth 3, New Jersey.
(19th Century U. S. and Philatelic Literature) By Mrs. Rae Ehrenberg.

Change of Address

- 714 Baughman, Robert W., to Box 1178, Liberal, Kansas.
257 Cabeen, Richard McP. to 1027 North Dearborn Street, Chicago 10, Ill.
874 Criswell, Grover C., Jr., to St. Petersburg Beach, Fla.
515 Garcia-Larranaga, Robert, to Apartadi 121, San Luis, Potosi S L P, Mexico.
C3 Gros, Julian, to 215 East 68 Street, Apt. 25B, New York 21, N. Y.
C7 Hollowbush, Frank A., to c/o Brown Brothers, Harriman & Co., 1531 Walnut Street, Philadelphia 2, Pa.
970 Johnson, D. Wayne, to P. O. Box 333, Shawnee Mission, Kansas.
772 Scottino, Robert, to 2190 Boston Road, Bronx 62, New York.
984 Young, John, to 23 Dunwoods Drive, Coach House, Toronto 12, Ont., Canada.

Deceased

- 264 Webster, T. K., Jr. 500 Crofoot, H. K.

Resignations

- 152 Hamilton, Earl 937 Hornberger, Henry E.
376 Stitt, William B. 978 Brizzard, Alvin E.

Dropped for Non-Payment of Dues

- 971 Bieciuk, Hank 958 Sheheen, Austin M., Jr.
964 Check, Francis J. 659 Spalding, Philip
969 Davison, Meyer M. 405 Wellburn, Gerald E.
423 Muscalus, John A. 975 Wessenback, George T.
928 Phillips, David G.

Enumeration of Membership

Members reported in Journal No. 74	261
Gains	4
Losses	15
Net membership in this Journal No. 75	250
Non-Member Subscribers	14

Minnesota Artist Designed 1962-63 Federal Duck Stamp

A black-and-white wash drawing showing two pintail drakes coming in for a landing was the design for the 1962-63 Migratory Waterfowl Hunting Stamp. For the first time in the history of the annual design contest, an artist has won for two consecutive years. He is Edward A. Morris, of Minneapolis, Minn. The winning design, which the artist calls "Pintails," was selected from 124 drawings submitted to this thirteenth annual "duck stamp" contest conducted by the Bureau of Sport Fisheries and Wildlife, Fish and Wildlife Service. Mr. Morris' sketch of a mallard hen and ducklings, which won last year, appears on the 1961-62 stamp. The 1962-63 issue was the twenty-ninth stamp of the Federal duck stamp series which began in 1934. It is the fourth stamp of the \$3 series.

3c 1851, Original Plate Proof On "Rice Paper"

Scott No. 11P3a

In 1855, W. Bemrose & Sons, of Derby, England, developed a new perforating machine. Late in 1855, Toppan, Carpenter & Co., of New York, the printers of the U. S. 1851 issue apparently sent several Proof Sheets of the 3c 1851 to Derby, England, to use in testing the new Perforating Machine. (See page 210 of Dr. Chase's 3c 1851 Book.)

Since these sheets were flimsy "Rice" or "Proof Paper" they were apparently inappropriate for such testing and were never used.

In 1952, a piece of 60 (The Right 6 Vertical Rows of Plate 4) was discovered and offered for sale. The late Dr. Clarence Brazier, the foremost specialist proof dealer of his day, broke that piece down. Plain blocks were sold for \$125. Margin Blocks for \$150 and corner blocks for \$200.

The existence of another piece of 96 (The left Pane of Plate 4, less the L. R. Block of 4) was revealed by Dr. O. M. Bacher, of London, England, in an article in the July 15, 1950, issue of Stamps. We are pleased to announce the recent acquisition of that piece which is being broken down and offered for sale as follows:

All Have Vertical Pen Brush Marks Across Face. Color is Brilliant Brownish Carmine, Scott Cat. \$50 per single, \$300 Per Block.

SINGLE, very fine	\$35.00
SINGLE, with sheet margin, Superb	\$40.00
HORIZ. PAIR, Very Fine	\$65.00
HORIZ. PAIR, with sheet, margin, Superb	\$75.00
BLOCK OF 4, Very Fine	\$135.00
BLOCK OF 4, with sheet margin, Superb	\$150.00
CORNER BLOCK OF 4, Superb	\$200.00

BT. LEFT CORNER SHEET MARGIN BLOCK OF 16 (2x8), with pencil notation in Bt. Sheet Margin: "Stamps sent to W. B. from U.S.A., for testing his Perforating Machine." Several invisible pressed creases. A Rare and Beautiful Piece.

\$650.00

TOP CORNER SHEET MARGIN BLOCK OF 12, with row of roulettes diagonally across top sheet margin, vertical crease. RARE and ATTRACTIVE.

\$500.00

LEFT PLATE NO. & IMPRINT BLOCK OF 8, Horiz. creases. 1 Heavy, repaired tear in sheet margin. BRIGHT COLOR, RARE

\$350.00

SAME IN BLOCK OF 16 (4x4)

\$500.00

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